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El tenuto: Un elemento conector entre la articulación del habla y su materialización sobre el teclado en las obras para piano de George Enescu

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Resumen: La pequeña ralla horizontal que en las partituras escritas a partir del siglo XIX suele asociarse al concepto de “tenuto” no ha suscitado nunca gran interés entre músicos e investigadores. El propio *New Grove Dictionary of Music and Musicians* (Fallows 2002) se limita a recordar, de forma muy genérica, que “tenuto” es el participio pasado de *tenere*, significando mantener, retener, contener. De este signo de articulación hablan puntualmente Clive Brown en su *Classical and Romantic performing practice 1750-1900* (1999) en relación con su aparición en autores como Liszt, Wagner, Elgar y Tchaikovsky, y Luca Chiantore en su *Historia de la técnica pianística* (2001), libro entre cuyas páginas se puede encontrar la utilización del tenuto, en particular en el caso de Rachmaninov y Skriabin, como un ataque de especial profundidad. Pero se trata de menciones muy concretas, relacionadas con problemas de tipo notacional o kinestésico.

Palabras clave: Tenuto, notación, articulación, dicción, George Enescu, *parlando rubato*

La idea de leer un texto escrito con metrónomo no se le ocurriría a nadie que no sea un músico clásico formado según los cánones del s.XX, no obstante, al leer un texto con metrónomo, la emisión del sonido de cada sílaba sería producido justo con la caída del pulso. Aunque el idioma presente las sílabas iguales en longitud, como podría ser el caso del rumano actual académico (Carstea 2015) y el castellano, el hecho de leer con ayuda del metrónomo forzaría la lengua a una total regularidad, inexistente en el habla corriente. ¿Por qué no intentar simular en el ritmo de la música la misma libertad y apoyo que tienen las palabras en el habla?

En contraposición a la idea anterior, si el texto es declamado, nos daríamos cuenta que las palabras siguen teniendo su propio ritmo interno, creado por la articulación y la acentuación, enfatizado por la dicción. Resulta que en la emisión de una sílaba ocurren tres fases distintivas (Quilis 2015): La fase inicial o explosiva, la fase central que suele coincidir con una vocal con un mayor enfoque sonoro y la fase final o implosiva (figura 1).

Tr-	é-	s
Fase inicial o explosiva	Centro (vocal)	implosiva
		

Figura 1. Frase inicial (explosiva), frase central (vocal), y frase final (implosiva).

Por lo tanto, el ritmo interno de las palabras que percibimos como regular, es posible que tenga más que ver con el centro de mayor intensidad dentro de la sílaba y no con su comienzo. Por esta razón suena tan forzada la pronunciación con un metrónomo. En el interior de las sílabas, la articulación depende principalmente de la vibración de las cuerdas vocales y del esfuerzo muscular que los órganos articulatorios ejercen (Quilis 2015, p.21). De esta manera, se producen sonidos sonoros como las vocales i, e, a, o, u, y algunas consonantes como b, d, g, l, m, n. En los sonidos sonoros se produce vibración en las cuerdas vocales, sin embargo, hay una menor energía articuladora. En el caso de los sonidos sordos, como las consonantes p, t, k, f, s, a diferencia de los

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anteriores no se produce vibración en las cuerdas vocales pero la energía articuladora es mayor. La dicción dependerá, por lo tanto, de la cantidad de energía utilizada o del grado de abertura o cierre que los órganos articulatorios producen en la corriente de aire fonador (Quilis 2015, p.24).

En 1910 Enescu ve y escucha al comediante francés Mounet-Sully representando un papel en la obra Edipo-Rey y quedando fascinado por este actor, decide componer una ópera con el título homónimo. En las entrevistas radiofónicas realizadas por Bernard Gavoty, Enescu comenta que:

De echo, no sabría ni describir el shock que he sentido delante de la obra y el intérprete. Aquella voz, aquella voz sonora y flexible que lanzaba las frases como si las estuviera cantando, y los versos como si fueran una melodía, resonarán en mi memoria hasta el último día de mi vida! [...] Saliendo de la Comedia Francesa, estaba alucinando, poseído. Una idea fija se ha adueñado de mí: componer un Edipo (Gavoty 2005, p. 255, 257).

Tenemos suerte de poder escuchar una grabación de Mounet-Sully interpretando precisamente Oedip, en la que resulta fascinante observar la manera en la que alarga las vocales en un modo casi cantada y unas consonantes bien pronunciadas. Conociendo esto, no es de extrañar la libertad que da Enescu a los cantantes y el papel que tiene la dicción para la interpretación de su ópera Oedip. Comenta que para los cantantes, no ha puesto todas las indicaciones de tiempo, ya que a ellos les deja la iniciativa. No tiene importancia si cantan un poco al lado en los sitios rápidos, a condición de que la dicción esté (Corn 1998, p.95).

Resulta que el símbolo del tenuto en sí mismo podría representar la idea de longitud (Brown 1999 130). Una línea en la poesía tiene una implicación cuantitativa, es decir, representa una sílaba fuerte (Brown 1999, p.128) y en música aparecen los símbolos - ~ en el libro *Problems of ethnomusicology* de Constantin Brăiloiu para explicar el ritmo de negra y corchea (Brăiloiu 2009, p.169). Se entiende por lo tanto que la utilización de este símbolo conlleva una combinación entre la duración de la sílaba (cualidad) y la acentuación (cantidad). Sin embargo, la importancia que Enescu da a la dicción, podría implicar además de duración y acentuación, el concepto de la articulación. Eso supondría que el tenuto podría adelantar o retrasar la emisión (producción, ejecución) del sonido de manera más enfatizada, con más presión debido a su vinculación con la pronunciación. En el habla, dependiendo de las características individuales, del idioma o dialecto que hablemos o de lo que queremos expresar, podemos articular de forma más notoria unos fonemas que otros o apoyar unas sílabas más que otras. Este hecho implica que el habla no es un sistema rígido sino más bien, expresado en términos musicales, rubato. El rubato es una característica subyacente en las estructuras rítmicas de la música popular rumana, que Enescu ha explorado, pudiendo ser el tenuto el elemento que transforme la regularidad del *giusto silábico* al *parlando rubato*. Es decir, la regularidad de una sílaba por pulso es cambiada en el libre discurrir del habla. No es de extrañar entonces la extensa utilización que Enescu hace de este símbolo (que se supone articulatorio en música) tanto en partituras vocales como instrumentales. Esto es especialmente importante ya que el etnomusicólogo rumano Constantin Brăiloiu al explicar las características que el mismo Béla Bartók ha expuesto sobre el parlando rubato comenta que una de ellas es la falta de acentos periódicos y la marcación de los [acentos] expresivos. En las melodías de estilo antiguo, donde predomina el esquema métrico del verso, este tiene un carácter estereotipado; cada sonido es apoyado (empujado), sin que se note alguna diferencia de acento (Brăiloiu 1967, p.146).

El tenuto puede ser utilizado para cambiar la métrica normal del discurso musical. En el Appassionato de Enescu es utilizado después de un silencio, sobre una semicorchea seguida de una corchea que al estar ligada debería llevar el peso real de una síncopa. El tenuto le confiere más apoyo al tiempo no acentuado.

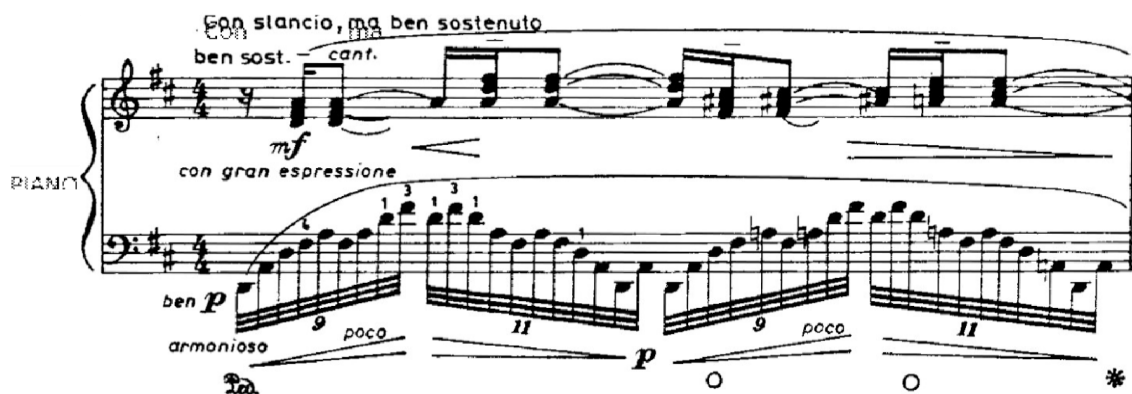


Figura 2. George Enescu, Appassionato, Suite n.3 op.18.

Liszt utiliza el tenuto para cambiar la acentuación métrica regular con el objetivo de obtener un peso igual en los cuatro pulsos (Brown 1999, p.130). En la música popular rumana, en el *recto tono*, este hecho es muy diferente ya que no hay igualdad en los pulsos, sino que varían en función de la pronunciación en el momento del canto. El siguiente pasaje que corresponde al comienzo de Voix de la Steppe, de la tercera suite, es especialmente importante ya que es un comienzo en *recto tono*, elemento melódico rítmico muy específico de la *doina* (Oprea 2002, p.488), que consiste en una entonación lineal, es decir, sobre el mismo sonido, variando el ritmo. Este hecho junto a la indicación utilizada por Enescu en el comienzo (Comme des voix dans la lointain), crean una interpretación muy personal, con sonidos irregulares en duración y apoyo.



Figura 3. George Enescu, Voix de la Steppe, Suite n.3 op.18

En Enescu además puede indicar la expansión sonora generada por una pronunciación enfática. Es por esta razón por lo que el tenuto aparece acompañado de indicaciones como *piu ritardando*, *rubato*, *senza rigore*, *largamente* como en el fragmento de abajo.

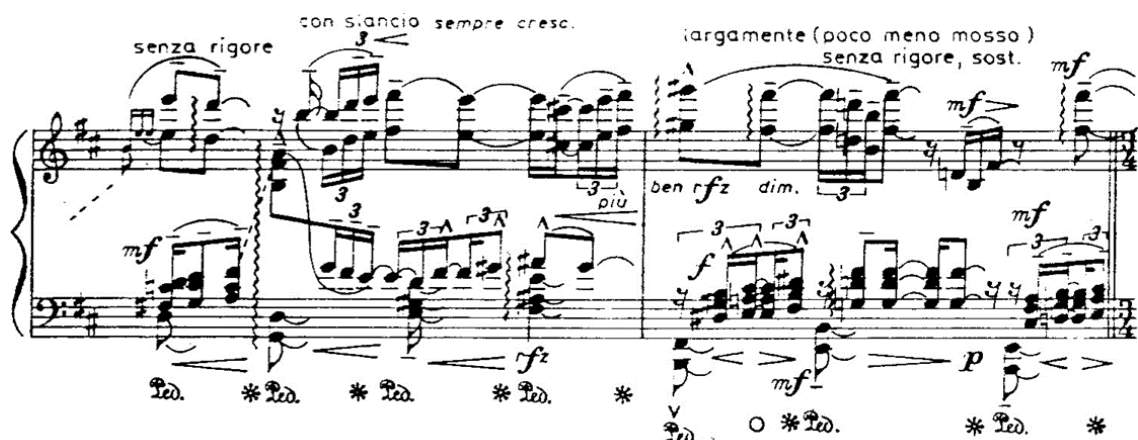


Figura 4. George Enescu, Appassionato, Suite n.3 op.18.

Como conclusión, el símbolo del tenuto indicaría el énfasis que la energía articuladora genera en el habla, lo que supone una perspectiva diferente para el interprete de hoy, muy anclado en la regularidad de las tradiciones y la normalización de la enseñanza característica de los conservatorios del siglo XX. Si bien en el caso de Enescu podría justificarse y extenderse a su vinculación con las músicas tradicionales de su tierra y con un habla dialectal específico, lo que parece un simple detalle notacional, genera nuevas posibilidades para repensar las estéticas sonoras e interpretativas en otros instrumentos y compositores.

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The piano futurism rhythm of the early twentieth century in the United States of America

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Abstract: In its musical expression, futurism was a movement that tried to break what was instituted by Romanticism, extending from Italy to other countries of the world at the beginning of the twentieth century, and reaching an impact at an artistic, political, social, cultural and ethical level, through the convergence of the arts, glorification of speed, communion with technology and the vanguard.

The aim of this article is to contribute to a better understanding of the way in which Leo Ornstein, Henry Cowell and George Antheil structure and define rhythm in futurism, in their work for solo piano, showing their innovation within the music of the twentieth century and emphasizing in the mechanism, the experimental noise and the traditionalism.

The works that will be analysed expose the futurist ideals and allow an academic study of the movement in search of an interpretation that exalts its experimental character, fact of significant importance for the twentieth and twenty-first centuries artistic and musical creation.

Keywords: futurism; piano; rhythm; vanguard; mechanism

The music of the future for futurism should be something never heard, new, different from the Romanticism that came from the nineteenth century. In the twentieth century, even composers with more conservative inclinations sought diverse ways of proceeding in terms of composition, which led to a diversity of artistic tendencies (Auner 2013, p. 7).

However, Joseph Auner argued that there has always been discussion around artistic ideas that try to break, sometimes by force, well-established rules, and futurism precisely did not agree with many of the parameters of academic art and music, cultivated in the conservatories' rigidity of his time and his idealizations about prominent musicians and their works. One of the parameters that they tried to change was the musical writing. To write an innovative music, futurists proposed to leave self-imposed writing based on the twelve notes of temperament and innovate in different forms of notation among other avant-garde proposals.

Luigi Russolo and Pratella found the traditional way of writing music obsolete and proposed to change it (Radice 1989, p. 16). Mark A. Radice criticized the proposal of Russolo (partly also used by Pratella) in which the line note, that symbolized the *glissandi*, did not adequately represent the notes when using the additional lines, but, more importantly, that rhythmically it was quite inaccurate. For Radice, the only remarkable contribution was the notation of the quarter and eighth tone that noise-tuners could do.

Certainly, these new sounds (the noises) represent the futurist movement, in its sonorous and metaphysical quality (Chessa 2012, p. 4). But also the rhythmic character of futurism, which can be found in the futurists' piano works from across the ocean -the American *bad boys*: Leo Ornstein, Henry Cowell and George Antheil (Watson 1995, p. 65) - it is a theme interesting to explain and no less important, because the piano was an instrument that, within futurism, retained some traditional Western canons - for example, the order: *composer*, *score*, *performer* - and it also contrasted and innovated in terms of rhythm.

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Cowell, a composer with notorious oriental influences (Silver 1978, p. 58), affirmed that many of the rhythmic experiments of his time went unnoticed if they also used consonant harmonies, since the appreciation of the rhythmic detail - of the spectator - is more unusual than a corresponding skill in pitch (Cowell 2000, p. 71). In my opinion, the writing of futurist music at the piano can show in an effective way the qualities of movement through historical and theoretical analysis, and then go into the interpretation.

Repetition of motifs in variation

Both Ornstein and Antheil had a concert practice in which they demonstrated their roles as composers and interpreters, with great handling of the piano. One of his compositions that Ornstein played in recitals was his *Scherzino* S005 in 1913 with the Melody in F by Antón Rubinstein, the concert for piano n. 1 of Felix Mendelssohn and the Wedding March of Mendelssohn-Liszt. A remarkable aspect of the *Scherzino* is an absence of contrapuntal procedures (Broyles & von Glahn 2007, p.59), on the other hand, Ornstein composed here based on the varied repetition of simple motifs. This is seen in the composition, as well as in *An Allegory* S007a (1918), in a futuristic mood, which agrees with one of the characteristics of futurism at the piano in terms of mechanical repetition (see figure 1).



Figure 1. Repeats in variation in the *Scherzino* (1) and *An Allegory* (2) of Ornstein. Own annotations in red.

One of Ornstein's most interesting interpretative qualities was his great speed in playing such pieces based on the varied repetition of motifs. The same happened with Antheil, he also considers the speed of execution of his music, because in several of his compositions he requires that the pianist plays as fast as possible. Speed was an element of significant importance in all futurism as exalted Filippo Tommaso Marinetti in the foundational manifesto of the movement (Marinetti 1909, p. 57).

Rhythmic disproportions and concerts

The Pratella's manifesto *Futurist Music: Technical Manifesto* (1911) attacked the stability and rhythmic continuity, which was proposed in the Italian conservatories of his time, preferring more complex and unequal rhythms (Pratella 1911, p. 81). Cowell also disagreed with maintaining the same metre or the same bar during a piece, because for the composer's conception, it is the same as repeating one note for a whole work, which he considered absurd.

Cowell, for example, refers to Beethoven or jazz, to exemplify music that denies the metrical accent, or the bar written with the use of unusual accents (Cowell 2000, p. 69), corresponding with the rhythmic diversity that the futurist movement intended. A piano piece that exemplifies this type of rhythm is *Sonatina (Death of the Machines)* by George Antheil, which despite its short length was the inspiration for his latest futuristic work, the *Ballet mécanique* composed in 1924 (Rhodes 2011, p. 42).

Antheil traveled to Europe and presented his Jazz Sonata W 43 successfully (Goss 1992, p. 474). Ornstein, on the other hand, also left the United States to play on new stages in Paris, because according to Michael Broyles and Denise von Glahn, playing avant-garde music in the United States was a rather difficult stage at the beginning of the twentieth century. In 1913, Ornstein remarkably changed his ways of composing and entered fully into futurism, then, the following year, Walter Kramer spoke of him as an avant-garde composer at a youthful age (Broyles & von Glahn 2007, pp. 60-63). However, his role as concert pianist (with a wide repertoire of the nineteenth century) and with compositions in relation to his repertoire (see *figure 2*) was also reflected in his avant-garde music.



Figure 2: Ornstein's Serenade S007.

At this point it is important to mention that both, the speed of execution and the compositional procedure based on rhythmic motifs in variation, were characteristic of futurism on the piano, together with the composition in traditional forms (Arciuli 2010, p. 85). Therefore, there is a link and dualism of the futurist movement with the past compositional practices, despite their criticisms of what they considered as tradition.

Ultramodernism and the freedom of beat

The stylistic groupings of composers are usually imprecise, however, Ornstein (Broyles & von Glahn 2007, p. 59) and Cowell (Skinner 2003, p. 127), in addition to futurists were called as *ultramodernists*, as well as Antheil (Morrison 2017, pp. 135-136). Each one within the search for novelty, and irreverence in music, both in composition and in concert. In this way they were recognized as part of the most radical composers in the United States (Broyles & von Glahn 2007a, p. 30), combining the futurism with avant-garde movements of the early twentieth century. But, according to Emanuele Arciuli, there were two types of avant-garde in the United States, one that did not intend to distance itself so much from conventions and another free from canons, academicism, and with influences from distinct cultures (Arciuli 2010, p. 87), within this last avant-garde was the futurism.

Cowell as interpreter of his own music, due to his radical writing was widely criticized in his concerts in Europe (Cizmic 2010, p. 453), with a lot of hurtful comments that demerited his art and his experiments, which could divert the attention from Cowell's interpretative and compositional work towards a supposedly real virtuosity deeply linked to Romanticism (Sachs 2012, pp. 142-143). Arciuli, even, disqualifies interpretations of the author's works, saying that they have little room in today's concerts, which leaves Cowell's music alone for the studio. For Antheil and Ezra Pound, at least, the study is

the opposite of the concert, and must exist independently of the audience (Atheling & Antheil 1918, pp. 75-76).

Futurism in general was not taken very seriously by several of his colleagues (Radice 1989, p. 5), and by much of the audience that heard them. Although - as Joel Sachs describes - it was not always like that, because contrary to what was said by Broyles and von Glahn, his music had a certain reception in the United States around 1923. In his private classes Cowell used to play some of his pieces for *stringpiano* and even, the children's audience found that unusual way of playing the instrument very interesting.

While it is true that the composer's personal life had complicated episodes and terrible press, despite this, Cowell recorded much of his futuristic piano music - in *Henry Cowell Piano music* (1963) - among other notorious informative participations of his art. His recordings, in my opinion, today represent one of the most important sources of piano interpretation of futurism, because according to Bruce Saylor, - at least his versions of *The Banshee* and *Aeolian Harp* - have a great rhythmic freedom to focus on the variety of timbres of that music (Saylor 1983, p. 111). It contrasts with the versions, for example, of Steffen Schleiermacher, who prefers more tempo stability and less timbre.

In *The Banshee* precisely the indications of the score (especially the tempo in general of the work) illustrate the way of composer's interpretation, because the wealth of timbre is in the specifications on the diverse ways of playing the strings of the piano (to achieve the clusters), and the use of the right pedal in which another person (not a pianist, even) supports it from start to finish of the work's performance. On the other hand, although it is true that the names of his pieces for Cowell was rather irrelevant, it is important to state that *The Banshee* often accompanied a dance proposal, planned by the composer. In my opinion, the names of the futuristic pieces are valuable to do innovative interpretative proposals.

In 1960, Cowell was already an admired musician, pioneer in concrete music and in relocating the European musical tradition as just one of the musical expressions in the world, due to its continuous references to oriental music. Moreover, Cowell sought to find a common ground between music from the East and the West.

Cowell's theory

Cowell's rhythmic compositional process was different, a trivial listening to his music would probably lead to equally trivial journalistic articles, in which, for example, they compared the composer to a boxer winning a battle in the sports section (Silver 1978, p. 58). Cowell found that Western studies focused too much on counterpoint and harmony, and not on melody and rhythm. Its particularity appears in his polyrhythmic works such as *Fabric* of 1920 (Sachs 2012, p. 105) that had a theoretical basis evident in his book *New Musical Resources* (1930), and that deserves revision, despite the relatively little use that he gave to his own theory, as affirms David Nicholls.

Cowell in terms of rhythm, has nothing to do directly with what Russolo has said, that is, that noise itself has different pitches as well as different secondary rhythms (Russolo 1913, pp. 13-14). Cowell proposed a new way of writing tuplets (which in conventional notation is done by assigning a number to the rhythmic figure) by changing the heads of the notes by square, rectangular, triangular (in analogy to the division in three of the time), diamond shapes, etc., and assigning them to a certain type of subdivision (Cowell 2000, p. 56), being able to mix freely whenever the bar or the desired time is filled, and expanding the range of traditional rhythms.

Arciuli comments that Cowell studied the religious music of William Billings, and used a similar notation for his theory.

This rhythmic thought of Cowell included a harmonic theory too, since the different frequencies or oscillations of the notes of the Western temperament, for Cowell, have a considerable rhythmic quality. That is, the rhythmic relationships, as well as intervals are expressible by numbers, and can be related. The composer exemplifies in two ways:

1. Two melodies at the time, one moving at twice the speed of the other and in the upper octave. Both qualities are expressible with the ratio of 2:1.
2. An oscillation of 2 hertz per second that can be represented in 2/4 time, against a double oscillation (in 4/4 time), can also be expressed by the ratio of 2:1.

The rhythmic and interval ratio of this type were for Cowell a new way of composing. The interval 3:2, that is, the fifth, was represented by the rhythm of three against two notes, as well as by a bar of 6/4 against one of 4/4. A consonant chord, as it is formed by the harmonics 3, 4 and 5, was represented by a rhythm of three, four and five notes, as well as by the measures of 6/4, 8/4 and 10/4 at the same time. Now, simple harmonic movements brought to the Cowell's theory become great rhythmic complexities of different metrics between their parts. This was the basis for a large polyrhythmic complex based on the subdivisions of these rhythms, being able to make freely rhythmic variations and metric changes, among many other possibilities.

The counting of these complex rhythms, can be done by taking the smaller figure of a rhythm as a basis for the larger rhythmic figures, as is usually done, but in that music and for that time it was quite particular. According to Cowell, the oriental musicians use a close system to the one exposed, as well as several Western instrumentalists and singers, because they do not play and sing music as it is written, but they always make small variations at their own will, very similar to the rhythmic subtleties exposed of this system. So, the composer noted that the traditional rhythmic system used in the West did not exactly represent his thinking, nor what many musicians and performers play, limited to a purely primary representation and, for this reason, he proposed this approach that recalls Russolo's extension of pitches (Radice 1989, pp. 7-10), but now in terms of rhythm.

Fabric

Taking the above into account, a Cowell's Fabric analysis is offered based on the rhythmic section of his New Musical Resources.

The previous one is not a conventional harmonic analysis, it is based on the Time and Mere chapters of Cowell's New Musical Resources in which the written notes as well as the numbers represent the rhythmic division of time in each voice. For example, the first note in the soprano is a G with a number six below, the G is the sixth harmonic (with a C as fundamental) which means that in the bar, in the score of Cowell, there will be six notes in that voice.

The rhythm of the soprano, in the proposed analysis, goes in quarter notes with the bass (which in the Cowell score, goes in a rhythm of eight notes per bar), it means that per quarter note (every three and four notes respectively) there will be a rhythmic coincidence between the six notes of the soprano and the eight notes of the bass, which Cowell relates again with the interval of the fifth between the third and fourth harmonic. In the second bar, all voices coincide rhythmically, so Cowell makes a metrical chord change to vary his composition through the soprano, which now it has a rhythm of seven notes per bar (corresponding to the seventh harmonic).

A more conventional analysis of Fabric adds that the piece is basically a rhythmic scheme that is varied throughout the composition and shows a tonal reference in B flat minor at the end of the piece.

Interpretation and conclusion

Playing at the high speeds proposed by the futurists, as well as their complex rhythms is a great difficulty for the musician, in fact, Antheil in his Jazz Sonata indicated emulating a pianola (*piano-player* in the score) for its performance (Goss 1992, p. 478), due to the futurist movement and composer's taste for machines and technology (Henderson 1988, pp. 323-324). However, futurists would not be, and were never the only ones interested in the mechanisms, Maurice Ravel would also recreate them in his music of great technical rigor at the piano (Leong & Korevaar 2011, pp. 115-116).

Although, the proposal of Cowell to interpret its rhythmic is to resort to the daily practice in small doses, to obtain satisfactory results with the time (Cowell 2000, p. 64), he affirmed that probably the music resulting from his research in rhythm cannot be played by people (Saylor 1983, p. 110), hence the invention of the rhythmicon (Arciuli, 2010 p. 87). An ideal mechanical instrument for Cowell would be a partly automated one, but one that will also need human execution -rather like an arpeggiator- this is far from Hans Heinz Stuckenschmidt's thinking and his speech about eliminating the human interpretation of music (Patteson 2016, pp. 30-31), and opposite to a conservative position, which views with mistrust the technologies of that time, like Albert Schweitzer's thinking (Elie 2012, p. 14).

In my opinion, the interpreter can enrich the music of Cowell and the futurist music too. Within the large number of artistic and musical thoughts of the early twentieth century, with approaches so contrary to the avant-garde and discussion of which position to take, futurism at the piano, can be seen, in addition to its avant-garde and *ultramodernism*, as a foretaste of transdisciplinary, that disregards too fixed interpretations in favor of plurality (Freitas, Morin & Nicolescu, 1994), and that includes human intervention as an element of musical art, agreeing with a technological future in which the human sees the machine as a tool (Collins 2004, p. 1).

Although the totalitarian evidence of the movement is strong, in manifestos such as Futurist Reconstruction of the Universe (Balla & Depero 1915, p. 212) and its violence, there were also more conciliatory proposals such as those explained in the present text, or as the first experiments of Bruno Corra duo, in which conservatory music converges with an audiovisual proposal, within futurism (Corra 2002) and within a time of great convergence between music and painting (Ferreira 2008, p. 17). In fact, futurism was of profound influence for all the music of the twentieth century (Nicholls 2004, pp. 215-216), as well as for some current composers such as Kenneth Hesketh (Potter & Hesketh 2008, p. 19) among others.

Ezra Pound in Antheil and the Treatise on Harmony (1927) supposes a future in which the musician will not have to face the pianistic acrobatics for his work, agreeing with Antheil in the commentaries of the mentioned book (Atheling & Antheil 1918, p. 73). For Cowell, however, until the moment he published New Musical Resources (1930), nothing had been written in music that two good pianists could not do. A pianola can be a useful tool, but it can also be related to the plastic complexes of Giacomo Balla and Fortunato Depero: Automatic gadgets that tried to summarize all futurism in themselves, stimulating all the senses, but with aggressive purposes within a nationalist and warmongering discourse. Therefore, I think that as interpreters, we should not skimp on the self-sacrificing effort of humanly realizing an interpretation of futurism that enhances, as best suits it, the repetitions in variation at great speed and in concert as Ornstein used to do in his youth, the rhythmic inequalities and the rhythmic-harmonic

theory patent in Fabric, the traditional compositional elements and the freedom of pulse in favor of noise, as well as the different perspectives of the rhythmic-pianistic character of the futurist movement.

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A formação do professor de piano nas plataformas digitais: A experiência do projeto Piano.Pérolas (UFSJ/Brasil)

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Resumo: Neste texto apresentamos o projeto de extensão Piano.Pérolas: desvelando o repertório didático brasileiro – desenvolvido desde 2014 na Universidade Federal de São João Del Rei (UFSJ), Brasil – como uma possibilidade efetiva e gratuita para a formação continuada de professores de piano. Inicialmente, o projeto visava apenas o registro audiovisual, com alta qualidade técnica e artística, de obras de compositores brasileiros direcionadas às fases elementar e intermediária do aprendizado pianístico e sua divulgação nas plataformas digitais YouTube e Facebook, bem como a realização de levantamentos sistemáticos de obras didáticas. No entanto, o expressivo alcance do projeto, logo em seu primeiro ano de funcionamento, estimulou desdobramentos como a criação das séries de vídeos Pérolas Didáticas: Piano.Educação e Piano.Pérolas indica, que apresentam conteúdos digitais relacionados à pedagogia do piano em uma linguagem ágil e acessível; e a presença do projeto no Instagram com um conteúdo mais enxuto e afinado com essa rede social. Para os próximos anos, estão previstas duas ações principais: a publicação de material didático – o livro Piano.Pérolas: quem brinca já chegou! – com peças, acompanhadas por vídeo-aulas, para serem ensinadas pela metodologia rote teaching; e a criação de oficinas presenciais e on-line sobre conteúdos variados da pedagogia do piano em colaboração com professores de piano de várias universidades brasileiras. A grande receptividade do projeto no campo acadêmico brasileiro e na web – aferida pelas ferramentas disponíveis e pelo retorno dos seguidores por meio de mensagens e e-mails – nos levam a acreditar em sua importância formativa e social em um cenário em que os avanços tecnológicos impactam cada vez mais a pedagogia musical.

Palavras-chave: projeto de extensão; pedagogia do piano; música brasileira para piano; plataformas digitais

Abstract: In this text we present the Piano.Pérolas (Piano.Pearls) extension project: unveiling the Brazilian didactic repertoire – developed since 2014 at São João Del Rei Federal University, Brazil – as an effective and free opportunity to the continuous training of piano teachers. Initially, the project was merely aimed at a highly technical and artistic quality register of works by Brazilian composers focused on the elementary and intermediate levels of pianistic learning and its dissemination in the digital platforms YouTube and Facebook, as well as systematic surveys of didactic productions. However, the extensive reach of the project, as soon as in its very first year, inspired developments such as the video series Didactic Pearls: Piano.Education and Piano.Pérolas Indicating that they present piano pedagogy related digital content in a lively and accessible language; and the project's presence on Instagram with a leaner content in tune with this social network. For the next few years, two main actions are planned: the publishing of didactic material – the book Piano.Pérolas: quem brinca já chegou! - containing pieces accompanied by video-lessons to be taught through rote teaching; and the creation of regular and online workshops with varied piano pedagogy content in collaboration with piano professors from many Brazilian universities. The great acceptance of the project in the Brazilian academic field and on the web – measured by the available tools and the followers' feedback through messages and emails – lead us to believe in its formative and social importance in a scenery in which technological advancements impacts increasingly the musical pedagogy.

Keywords: university extension project; piano pedagogy; brazilian piano music; digital platforms

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A inserção profissional de egressos de cursos superiores de música no Brasil está fortemente ligada ao ensino. Paradoxalmente, um olhar atento aos currículos nos permite afirmar que a formação do professor de instrumento tem sido negligenciada na maioria dos cursos superiores, sendo a prática instrumental o ponto fulcral da experiência universitária. Sem negar a importância de uma formação sólida como instrumentista, é preciso pontuar que ela, em si, não garante a formação como professor. Em outras palavras, é preciso que haja uma preocupação com o desenvolvimento e a articulação de competências musicais e pedagógicas. Ao voltar nossa atenção especificamente para a área da pedagogia do piano, ousamos afirmar que as poucas iniciativas pedagógicas e a produção de conhecimento das universidades brasileiras ligadas à área pouco dialogam entre si e quase não dialogam com o “mundo real”, ou seja, com o cotidiano profissional de milhares de professores de piano.

Ao refletir sobre o papel das universidades brasileiras na formação dos professores de piano, deduzimos que atualizações curriculares são necessárias, no entanto, podem ser morosas e capazes de suscitar embates no campo acadêmico musical. Sem abrir mão desse viés, mas pensando em ações que poderiam contribuir efetivamente – e com agilidade – para o fortalecimento da formação do professor de piano, vimos na extensão universitária o caminho mais adequado.

A extensão universitária – atividade acadêmica privilegiada nesse texto – dá caráter social ao ensino e à pesquisa. A extensão promove a articulação profícua entre universidade e sociedade de modo que a produção cultural, científica e tecnológica, não fique restrita apenas à comunidade acadêmica e que os problemas da sociedade sejam a ela apresentados, sendo alvo de constantes reflexões, investigações e reconstruções. Nesse sentido, “a extensão fará o trabalho de levar para a sociedade os benefícios resultantes da criação cultural e da pesquisa científica e tecnológica”, como previsto na Lei nº 9394/96, recolhendo em contrapartida “as inquietudes geradas pela sociedade no processo de construção do conhecimento, para que este seja submetido à investigação, apreendido e transformado” (Silva & Grezzana, 2013, p.64).

Tendo como premissa a necessidade de incrementar a participação das universidades na formação profissional dos professores de música, e considerando a importância das atividades extensionistas nesse sentido, este texto pretende apresentar o projeto Piano.Pérolas: desvelando o repertório didático brasileiro – desenvolvido desde 2014 na Universidade Federal de São João Del Rei (UFSJ), Brasil – como uma possibilidade efetiva e gratuita para a formação continuada de professores de piano.

O projeto Piano.Pérolas

Objetivos e Metodologia

Coordenado pelas professoras de piano da instituição, Carla Reis e Liliana Botelho, o projeto conta também com a participação de professores colaboradores (inclusive de outras universidades), de alunos de piano do curso de licenciatura em Música da UFSJ e de um aluno bolsista. Seu público alvo são professores e estudantes de música no Brasil e no exterior, educadores musicais e diletantes em geral.

A proposta inicial do projeto Piano.Pérolas visava o registro audiovisual, com qualidade profissional, de obras didáticas para piano de compositores brasileiros e sua divulgação em diferentes plataformas da internet, como o YouTube e o Facebook. O título – “Piano.Pérolas” –, de cunho poético, sugere que as peças que estão sendo registradas e divulgadas constituem um “tesouro” que, a despeito de sua simplicidade técnico-musical, consegue extrapolar a função didática, atingindo o patamar de obra artística. É importante ressaltar que, embora esse repertório esteja prescrito em muitos programas de escolas de música e conservatórios país afora, ele não se encontrava, à época da criação do projeto, devidamente registrado e disponível na internet. Ou seja, não havia

gravações de qualidade que pudessem ser consideradas como referência de tal repertório. No contexto atual, em que a internet possui um papel cada vez mais relevante no cotidiano das pessoas, seja como entretenimento ou como ferramenta coadjuvante na formação profissional, a ausência desse repertório foi por nós considerada uma grave lacuna na área de pedagogia do piano no Brasil.

Cabe dizer que a noção de "obras de caráter didático" pode ser compreendida em dois sentidos. O primeiro se refere a obras que podem ser consideradas como "porta de entrada" ao pianismo de determinado compositor, isto é, são as mais acessíveis, tecnicamente e musicalmente, de sua produção. O segundo sentido, mais presente no senso comum, diz respeito a obras capazes de favorecer, de forma clara e objetiva, o aprendizado de competências técnico-musicais essenciais à formação instrumental. Nesse sentido, haveria uma intenção pedagógica deliberada do compositor. No âmbito do projeto Piano.Pérolas, nos interessam as duas concepções.

Outros objetivos do projeto são: realizar um levantamento contínuo de peças brasileiras para piano solo (e a 4 mãos) que possuam caráter didático; e contribuir para a dupla formação profissional – instrumentista e professor de música – dos alunos de piano da UFSJ, assim como para a formação continuada de professores de música no Brasil e no exterior. Com os desdobramentos que ocorreram a partir de 2017, e que serão descritos mais à frente, a formação continuada tem se tornado, a nosso ver, a principal meta do projeto Piano.Pérolas. Nesse sentido, Cláudia Deltrégia (2015) destaca que a formação do professor de instrumento, por seus aspectos multifacetados, “deve incluir uma trajetória de estudo musical muito mais longa do que a duração de um curso de graduação, envolvendo participações em cursos de formação pedagógica, conferências, oficinas e masterclasses”. No entanto, devemos considerar que, em um país de dimensões continentais como o Brasil, nem sempre é viável, do ponto de vista financeiro, se deslocar aos grandes centros para participar de cursos de atualização pedagógica.

Sobre o levantamento do repertório didático, temos abordado tanto obras de compositores brasileiros consagrados, quanto obras de jovens compositores. Como principais fontes para esse levantamento estão sendo utilizados: catálogos de obras; sites da internet; programas (antigos e atuais) de instituições de ensino musical e programas de concursos de piano. Para dar uma ideia da dimensão do repertório didático brasileiro para piano – bem como do potencial de abrangência e de crescimento do projeto – vale citar um levantamento realizado em 2016 que teve como fontes apenas os programas do Concurso de Piano "Prof. Abrão Calil Neto" (realizado anualmente em Ituiutaba, Minas Gerais) e o livro "36 Compositores Brasileiros: obras para piano (1950-1988) de Saloméa Gandelman (1997). A amostra encontrada foi de 32 compositores que escreveram para as fases iniciais e intermediárias do aprendizado do piano. Quanto à linguagem musical utilizada e ao idiomatismo das peças, encontramos uma expressiva variedade. Tendo em vista que grande parte das obras didáticas levantadas não foram publicadas (algumas foram escritas especialmente para o concurso citado) ou se encontram esgotadas, tem sido necessário entrar em contato direto, via email ou telefone, com os próprios compositores, ou com as pessoas responsáveis, para ter acesso às partituras (Reis & Anjos, 2016). O levantamento realizado por Denise Zorzetti (2010) em sua pesquisa de doutorado, também comprova o grande volume existente de obras didáticas para piano de compositores brasileiros e tem sido uma importante referência para o projeto Piano.Pérolas: “tivemos acesso a obras de 45 compositores, incluindo as coletadas nas bibliotecas e sites específicos, as adquiridas em lojas especializadas e editoras, as enviadas pelos autores ou pesquisadores e também aquelas constantes em nosso acervo particular” (Zorzetti, 2010, p.148).

A divulgação de obras didáticas de compositores contemporâneos também tem sido um dos objetivos do projeto. Cláudia Deltrégia (1999) salienta que o repertório de música

contemporânea não se encontra incorporado à prática de ensino do piano no Brasil, principalmente devido ao despreparo dos professores de piano que tendem a realizar sua atividade profissional de forma "viciada e conservadora" (Deltrégia, 1999, p.4). As vantagens de tal repertório para a formação dos estudantes de piano são assim descritas pela autora:

[...] é fundamental que o aluno iniciante conheça a música mais recente, não apenas para enriquecer suas possibilidades de escolha e ter contato com a estética musical de sua época, mas também para desenvolver precocemente o potencial criativo que a interpretação desse repertório possibilita. (Deltrégia, 1999, p.5)

Até o presente momento, já foram realizadas gravações em vídeos, por professores e alunos da UFSJ, de obras didáticas de importantes compositores brasileiros, como Lorenzo Fernández, Ronaldo Miranda, César Guerra-Peixe, Francisco Mignone, Antônio Celso Ribeiro, Oillam Lanna, Marcos Vieira Lucas, entre outros. Além dos vídeos musicais, o canal Piano.Pérolas no YouTube conta com vídeos didáticos que apresentam conteúdos digitais relacionados à pedagogia do piano, perfazendo – em maio de 2018 – um total de 70 vídeos divulgados.

No que diz respeito à metodologia, os alunos participantes do projeto têm encontros regulares com a professora coordenadora e, além de prepararem criteriosamente as obras, são levados a identificar suas competências técnico-musicais, o que reforça o caráter formativo do projeto. As gravações dos vídeos ocorrem no laboratório de gravação do Departamento de Música da UFSJ, sob direção do Prof. Marcos Edson Filho. Após a etapa de gravação, os vídeos são editados pela coordenadora do projeto e por um aluno bolsista. Cabem também ao bolsista, sob supervisão, a atualização e o monitoramento do projeto nas redes sociais.

Desdobramentos

O expressivo alcance do projeto logo em seu primeiro ano de funcionamento estimulou desdobramentos nas propostas iniciais. O primeiro deles, iniciado em 2016, é o evento denominado Piano.Pérolas convida, que promove encontros presenciais regulares, na cidade de São João Del Rei (Minas Gerais), com pianistas e professores convidados para realizarem recitais, gravações, rodas de conversa e masterclasses. O segundo, que causou um grande impacto no número de pessoas envolvidas com o projeto, foi a criação, em maio de 2017, da série de vídeos Pérolas Didáticas: Piano.Educação. Essa série propõe a criação de conteúdos digitais relacionados à pedagogia do piano, com 5 a 6 minutos de duração, e visa contribuir de maneira mais assertiva para a formação de professores de piano. Em 2018, criamos a série Piano.Pérolas indica, que apresenta materiais didáticos (métodos, livros, jogos etc.) de autores brasileiros e estrangeiros testados e aprovados pela equipe do projeto. Como desdobramento mais recente, citamos a presença do projeto Piano.Pérolas na plataforma Instagram, onde pretende entregar um conteúdo mais enxuto e afinado com essa rede social. Ao utilizar uma linguagem ágil e acessível, nossa intenção é aproximar o professor de piano do conhecimento produzido nas universidades.

A fim de conhecer melhor o público do projeto, realizamos em 2017 uma ação pontual: a divulgação de uma vídeo-aula piloto chamada “Luzes Coloridas: aprendendo por imitação” que aborda esse tipo de metodologia a partir de uma peça composta especificamente para esse fim. Para ter acesso ao link da aula e à partitura, os interessados deveriam enviar um e-mail para o projeto, dizendo sua cidade de origem e contando um pouco de sua trajetória como professor ou estudante de piano. Recebemos cerca de 100 e-mails vindos de todas as regiões do país, sendo cinco deles de professores brasileiros residentes nos Estados Unidos e no Canadá. Embora consideremos o alcance da iniciativa bastante abrangente, é interessante observar que

a maioria dos interessados residem em São Paulo, Minas Gerais e Rio Grande do Sul, estados que são privilegiados em relação à oferta de formação inicial e continuada de professores de piano. A despeito das diferenças observadas em relação à formação e à atuação profissional, os breves relatos dos professores nos permitiram aferir que a busca por atualização pedagógica de qualidade é comum a todos.

Para os próximos anos, estão previstas duas ações principais: a publicação de material didático – o livro *Piano.Pérolas: quem brinca já chegou!* – com peças para serem ensinadas “por imitação” (rote teaching) e acompanhadas por vídeo-aulas; e a criação de oficinas presenciais e on-line sobre diversos aspectos da pedagogia do piano. A grande receptividade do projeto no campo acadêmico brasileiro e na web – aferida pelas ferramentas disponíveis e pelo retorno dos seguidores por meio de mensagens e e-mails – nos leva a acreditar em sua importância em um cenário em que os avanços tecnológicos impactam cada vez mais a pedagogia musical.

Reflexões sobre o contexto do projeto

Em um artigo de 2004, Maria Isabel Montandon constatava que havia à época pouca reflexão no campo acadêmico-musical sobre o que a expressão pedagogia do instrumento e pedagogia do piano queria dizer, “a que e a quem” se referia, e “até que ponto” era uma área independente (Montandon, 2004, p.47). A problemática em relação à definição e à delimitação da área pode ser mais bem compreendida a partir dos trabalhos de Montandon (1998, 2004), que procuraram descrever as tendências e características da pedagogia do piano nos Estados Unidos por meio da análise do conteúdo dos anais da Conferência Nacional de Pedagogia do Piano.

Passados mais de dez anos da publicação do artigo de Montandon, podemos afirmar que a despeito de um contínuo fortalecimento da área, a “imprecisão” conceitual, observada pela autora, permanece. Isso talvez se deva justamente à diversidade dos conteúdos que o termo abarca, que vão de metodologias de iniciação ao instrumento até estudos sobre técnica instrumental avançada. Esse amplo espectro de conteúdo – a nosso ver inerente à área de estudos – tem um lado problemático, já que, tradicionalmente, cada um desses polos está delegado a diferentes profissionais. Ou seja, professores de instrumento que se dedicam ao ensino instrumental em níveis avançados raramente pesquisam e atuam na iniciação. Por outro lado, a diversidade temática pode ser também compreendida como uma riqueza da área da pedagogia do piano.

No contexto brasileiro, temos observado várias iniciativas em prol do fortalecimento da área. Dentre essas iniciativas, destacamos: o oferecimento do Curso de Especialização (lato sensu) em Pedagogia do Piano no Conservatório Brasileiro de Música (CBM) entre os anos de 2011 e 2013 no Rio de Janeiro; a criação do Curso de Pedagogia do Instrumento na Universidade Federal de Pernambuco (UFPE) em 2012; e a realização dos “Encontros sobre Pedagogia do Piano” na Universidade Federal de Santa Maria (UFSM) desde 2012. O número crescente de trabalhos acadêmicos que abordam a temática chama também a atenção. Eis exemplos de alguns trabalhos de mestrado e doutorado que abordaram, sob diferentes óticas, o ensino do piano nos níveis elementar e intermediário (foco do projeto *Piano.Pérolas*): Zorzetti (1998, 2010); Deltrégia (1999); Reis (2000); Aversa (2001); Sampaio (2001); Botelho (2002); Hollerbach (2002); Nilson (2005); Teles (2005); Carvalho (2007); Albrecht (2018).

Como dito anteriormente, a expressão “pedagogia do instrumento” não se reduz a questões voltadas apenas para a iniciação musical, mas, por outro lado, não há como negar a importância dessa fase para as trajetórias formativas dos instrumentistas. Nesse sentido, o projeto “*Piano.Pérolas*” vem contribuir para a sistematização da área ao propor que a iniciação ao piano seja abordada com a mesma seriedade e cuidado

artístico com que são comumente tratados os trabalhos relacionados ao repertório e à técnica em níveis mais avançados do aprendizado do instrumento.

Por fim, cabe abordar a importância das "comunidades virtuais" (Rheingold, 2000) para o ensino musical no contexto atual. No cenário acadêmico-musical, os trabalhos de Daniel Gohn (2003; 2008; 2013, entre outros) se destacam pela abordagem sistemática do binômio educação musical-tecnologia. Para o autor, o mundo virtual favorece as trocas de informação, agrupa os indivíduos a partir de interesses similares e amplia a circulação de ideias e conteúdos. Sem desconsiderar que pode haver riscos em um uso descontrolado e sem filtros das ferramentas tecnológicas para a educação musical, Gohn (2013) se posiciona com uma visão otimista acerca das possibilidades educacionais da internet. A proposta do projeto Piano.Pérolas está afinada com a posição do autor.

Notas Finais

As ferramentas disponíveis nas plataformas digitais têm nos permitido acompanhar o crescimento do envolvimento com o projeto. Segundo dados disponibilizados pelo Youtube (maio/2018), o canal Piano.Pérolas obteve cerca de 57.000 visualizações e conta com 917 inscritos. A página de divulgação do projeto na rede social Facebook possui mais de 2.800 likes, sendo essa plataforma atualmente nosso principal canal de contato com o público do projeto.

Para além de sua vertente extensionista, o projeto tem contemplado também ações de ensino e pesquisa, como a criação de disciplinas no curso de música da UFSJ voltadas para a formação de professores de instrumento e o desenvolvimento de trabalhos de iniciação científica e de conclusão de curso. Até o momento, a experiência do projeto já gerou quatro artigos que foram apresentados em importantes eventos científicos brasileiros. Em 2015, obtivemos o "Prêmio Vídeo Destaque" no 1º Congresso Virtual de Música Nas Nuvens, Universidade Federal de Minas Gerais (UFMG) em parceria com a Universidade Estadual de Minas Gerais (UEMG).

Vale também ressaltar a importância que um projeto dessa natureza pode ter para a divulgação da obra de novos compositores. Ao saber da proposta, o compositor Antonio Celso Ribeiro, professor da Universidade Federal do Espírito Santo (UFES), entrou em contato com a coordenadora e disponibilizou todas as partituras de obras didáticas de sua autoria. Parte do material enviado pelo compositor já se encontra divulgado nas plataformas sociais.

Por fim, é esperado que esse projeto possa também favorecer a inserção do repertório brasileiro na formação de estudantes de piano no país e no exterior. Em parte desconhecido, em parte negligenciado, este material possui características que podem enriquecer – e até facilitar – o árduo aprendizado do piano, um instrumento cuja historicidade o remete à cultura europeia. O volumoso repertório didático brasileiro para piano e a interação constante com professores de piano atuantes em todas as regiões do país imprimem ao projeto Piano.Pérolas um caráter extremamente dinâmico. Isso nos leva a acreditar que vários outros desdobramentos possam advir da proposta nos próximos anos.

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Hands on Piano Practicing-How to make the most of your time!

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"The right kind of practice is not a matter of hours. Practice should represent the utmost concentration of brain. It is better to play with concentration for two hours than to practice eight without. I should say that four hours would be a good maximum practice time—I never ask more of my pupils—and that during each minute of the time the brain be as active as the fingers."

Leopold Auer

Resumo: Tendo por base a literatura corrente e minha experiência de décadas como pianista e como professora de piano, ofereço alternativas para hábitos associados ao desperdício de tempo, desconforto, dor, ansiedade, lapsos de memória e outras condições debilitantes para pianistas. Ao discutir alguns aspectos relacionados com o desenvolvimento de uma imagem artística para cada obra estudada, a renúncia às repetições desnecessárias, o desenvolvimento de estratégias efectivas de memorização bem como o evitamento da ansiedade excessiva na execução, este texto volta-se para a preparação, o cultivo de hábitos que podem resultar em conforto, bem-estar e confiança. Estas estratégias podem transformar incontáveis horas de estudo em tempo ganho para a realização de acções e comportamentos criativos, em tempo ganho para fazer e apreciar música.

Palavras-chave: imagem artística; repetições eficientes; procedimentos efectivos de memorização; ansiedade de performance musical

Abstract: Based on current literature on the subjects and my experience of decades as a pianist and piano teacher, I offer some alternatives to habits associated with waste of time, discomfort, pain, anxiety, memory lapses and other crippling conditions for pianists. By discussing some aspects of the development of an artistic image for every work; the avoidance of mindless repetitions; effective memorization procedures as well as some strategies to deal with excessive performance anxiety, this text is about preparation, the cultivation of habits that can result in comfort, wellness and confidence. These strategies can turn countless hours of practicing into time gained in constructive and creative actions and behaviors, time to make music and enjoy doing it!

Keywords: artistic imagery; Effective repetitions; effective memorization procedures; musical performance anxiety

Currently, instrumental players and singers have become the preferred subjects for research in the areas of neuroscience, cognitive psychology, and cognitive musicology. As a result of this robust trend closely mirroring research in the area of sports psychology, performers have gained access to resources, tools and expert advice, not to mention professional validation. There is an exponential growth of publications and events geared to studying the art of musical performance – **Research Hands on PIANO** (2018) being one felicitous instance of this vigorous movement. And yet, it seems that scientists have been far more interested in studying performers than performers have been interested in learning about themselves, their behaviors—positive and negative—and the ways to cope with the numerous and challenging professional demands.

To this day, many well-intentioned performers let themselves fall prey to myths and become entangled with some very poor practicing habits. Currently, there is a wealth of publications inviting pianist to take matters of performance literally into their hands. For instance, Assis (2018) proposes an “understanding [of] performance first as a space of problematisation, not of representation. The author adopts a critical stance geared to dealing with the diversity of the available musical sources and materials, and in doing so, emphacizes the epistemic complexity and the potential for productive reconfigurations to

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that creativity in performance is the desired goal. Along this discussion, concepts such as epistemic complexity and potential reconfigurations will surface under varied guises, the intent however is an invitation to pianists, old and new, expert and novice, to make the most of their time and their abilities as a performer.

Based on my experience of decades as a pianist and piano teacher, I shall discuss some alternatives to habits associated with waste of time, discomfort, pain, memory lapses, anxiety and other crippling conditions. By discussing some aspects of the development of an artistic image for every work; the identification and substitution of aimless and mindless repetitions for more efficient strategies; by disclosing effective memorization procedures and last by not least, by addressing stressful situations caused by Music Performance Anxiety before reaching the crippling stages, this text is about preparation, the cultivation of habits that can result in comfort, wellness and confidence. The idea is to propose strategies that turn time spent on practicing—hours, days, weeks, months and years of our life—into time gained in constructive and creative actions and behaviors, time to make music and enjoy doing it!

Artistic Image

Amongst some of the most significant findings, most authors agree that effective learning demands clear goals. Upon leaving home in the morning, most of us have a clear idea where we want to go and how to get there. Once we are at our chosen destiny, we usually know we have arrived. The clearest possible goal you can have relates to the **artistic image** of the work you have chosen to learn. So, I'm turning things upside down. I'm not telling you how to practice yet. I'm inviting you to do conduct an experiment. Take a piece you want to learn, preferably one from the mainstream repertoire and listen to as many recordings of it as possible. Listen to the variety of approaches, the endless variations found in performances of one work bearing the same title. Also, take into account how much editions also vary. Categorize the similarities and pay close attention to the diversity of approaches at all levels; find out how wide are the contrasts in the rendition of your chosen piece. Following on the footsteps of Cook (2014) and Rink (2005), use your own hearing gear built into your head in order to be able to discern the vast amounts of similarities and dissimilarities between performances of the same work. Do not stop your involvement with the learning project until you know how you want your entire piece as well as its constituent parts to sound, to move, have a clear idea of what you want to convey, what needs to be expressed. As Neuhaus pointed out ..."[make] an attempt to penetrate as deeply as possible into the content of a composition and the natural desire to probe the limits of musical expressivity, and everything within its reach" (Neuhaus, 1983, p. 29).

In this regard, in order to learn a Bach Partita I chose twelve pianists out of a much larger pool—no harpsichord players yet—and as I listened to each one I made lists regarding articulations, speed, character of dances, and quality of sound. I listened to whether the quality of sound and, most importantly, the articulations changed from dance to dance. I meticulously observed how each pianist had a set of preferred ornaments and even jotted some of them down. I gathered as much information as I could and I made notes of this hearing exercise. It was not only fun but also turned out to be immensely instigating to realize the wide scope afforded by the same title and nearly the same text. Then, after hearing my favorites again, I made many decisions that were entirely my own and with a great degree of confidence too! My practice time was used to make interpretative decisions because I had earned high points as far as having a much clearer idea of what I wanted to achieve. Is “my” Partita ready? Is any work ever ready? Why do we play again and again the same work? It is my joy to report and it is almost there! Not only did I make up my very own set of ornaments but I felt myself greatly empowered to make decisions on articulations and general levels of contrasts. Let's say that, as I listened to some of my own recordings, it seems that I can take the work to the next level.

The point is—as I performed it a number of times I felt I had earned the right to present my own version, my own artistic image of the work.

Further inroad on the subject of artistic image, some instrumental teachers are fond of saying that listening to recordings will “influence” the student. This is a contradiction in terms, moreover, it has been demonstrated that imitating the performance of an artist, that is, trying to replicate a performance heard in a recording is something nearly impossible to attain. By the same token, is the teacher supposed to be the only influence, the know-it-all for the entire repertoire? While some degree of influence is beneficial as it is inescapable, the greater the number of versions from the same work one knows, the greater the available choices. As far as the classical repertoire is concerned, there is a lot to be gained from prospecting a variety of recorded versions. I consider phonographic revision as important as its bibliographic counterpart. After all, I’m devoting my time to the study of a particular subject – be it a Partita or a Ballade or... . Give me a good reason that I should remain ignorant of how the piece has been played by countless artists since the phonographic industry started providing us this incredible opportunity to canvas all the possibilities of tempo, articulation, dynamic, phrasing, pedal, the list is as long as our willingness to study the versions. In addition, record comparison impacts positively on memorization because as one listens to the many versions, the point of departure is further ahead because the deciphering symbols have become recognizable through the ear. Familiarity with the repertoire is of fundamental relevance.

Amongst the myths, it is necessary to debunk the primacy of the written text at the expense of all else. From sound to symbol is always the preferred manner considering that our art is orally transmitted; denying the ear in the process is to deny the main characteristic of our musical actions. If students cannot listen to recordings, if the knowledge of recorded tradition is not encouraged, it follows that listening to live performance is equally dangerous – a preposterous notion. Contrarily, studies show that the act of **trying** to imitate, emphasis on trying, can be beneficial in many instances. If the aim is to play with ease, fluency and artistry, it follows that the ways and means to achieve the desired goal must be as much as possible predefined. Clear goals demand a clear hearing of the finished results. As adverts are fond of warning, *results may vary* but defining a goal along with well defined plans to achieve this endeavor is an integral part of practicing.

So, what happens if you have to play a new piece of music, one that has no recordings old or new, how can you face the unknown? Chances are that a piece characterized by this degree of novelty would have been written by someone alive, therefore, it follows that you can try to contact the composer by whatever means, probably virtual ones and the two of you can discuss on equal terms (considering how much you, for sure, invested in the understanding of the piece, its stylistic features, its technical demands, its sound producing requirements) how to best bring this new composition to life.

Larning, Time Management & Repetition

It seems that the life of a musician is made up of endless sequences of repeated tasks at all levels. In fact, music researchers Barry and Hallam agree with Cayne’s definition of practice as “repeated performance or systematic exercise for the purpose of learning or acquiring proficiency”. The very act of practicing an instrument can be defined by the frequency and intensity of repetitions. When you repeat a measure, a passage, an entire movement, it might mean you are trying to get hold of something you do not quite grasp or, you might be seeking to understand how to improve your playing. It is fair to say that first and foremost you repeat in order to absorb and/or consolidate information necessary to play well!

In so far as the unavoidability of repetition, it is always beneficial to consider which one of the two attitudes described below best represents your practice time? Be honest!

- I routinely repeat passages/movements countless times without paying close attention to the results.
- I design a strategy to achieve a particular goal for the segment I'm currently working and I verify the success of the particular approach before moving on.

By mid nineteenth century, as pianists were slowly moving away from a “reactionary percussive, stiff arm technique”, instrumental pedagogues also started realizing that quantity matters far less than quality. Recently, scholars of varied albeit related fields – music included – having conducted all sorts of experiments on learning have nearly unanimously asserted that quality is of the essence. Whereas self-regulated players usually plan ahead every segment of their practice sessions, novices may waft time encroaching wrong notes and rhythms into their routine. Having a minutely detailed plan for your next practice section saves time in the sense that you know what to do to solve clearly identified problems. If you are not satisfied with the results, if you are experiencing an unconquerable difficulty, get help as soon as possible. Contact your teacher and/or ask a more experienced colleague. Otherwise you maybe just procrastinating and getting used to the way you play. The “getting used to the way I play is a deal breaker”, a dense forest between you and a finished, artistic performance. If you do not know how you want to sound, you never will. In other words, you cannot afford to practice aimlessly. It is important to think of practice as an opportunity to get positive results, to gain ease, fluency, to develop artistry.

Scholars studying the science of learning and bemoaning the amount of wasted time spent on senseless and ineffective tasks urge us to seek highly effective, evidence-based strategies even though “most effective learning strategies are not intuitive.” One aspect that brings together experienced musicians and cognitive scientists is **time management**. How do you organize the time you have at your disposal so that you can verify results at all times? It is not uncommon to hear the mention of a plan to learn the X Concerto this week. Some pianists manage to reach this goal just fine while others might encounter a great deal of frustration along the way, some might even give up. Is it possible to devise a plan to achieve the proposed goal? Not only possible, but highly recommended! It saves time to develop an artistic image as well as devising a solid practicing plan. How is every chunk of time divided? Organized? Accounted for? The planning is crucial so that by the time practice is over you can assess what was gained, what needs to be reevaluated; you can plan for the next session and so on.

Based on the principles of effective learning, Brown, Roediger and McDaniel concur that massed practice, hours and hours spent on similar material only dulls the brain. By the same principle albeit counterintuitively, **interleaved practice** leads to better skill acquisition because practicing should be planned from the standpoint of keeping the brain alert at all times. That is to say, playing ten consecutive times (50? 500?) is not a healthy procedure. Now, playing ten times during the course of the day systematically interspersed with other works might be a very smart course of action. Why? Repetition dulls the brain capacity for quick reaction. Based on the *deficient processing hypothesis*, “the second occurrence of an immediately repeated item receives less processing compared to a spaced repetition, resulting in less efficient encoding and poorer memory”. Furthermore, “when the interval between repetitions is short, the item’s representation is already pre-activated in memory at the time of its second occurrence, and, therefore, further processing is not needed (or is needed to a lesser extent) in order to activate it.” Translated into instrumental practice, the brain does not pay attention to repetitive actions on the same level of awareness as it does the first time you perform a given segment.

In addition to carefully spacing all manner of repetition, it follows that one should practice out of order as much as possible. Plainly stated, it is highly useful to practice every day in a different order, including mixing movements of different pieces, diverse characters and styles. Also, consider playing your program backwards, middle to end, start with the Fugue, play the arpeggios before the scales, and so forth. A set order might feel comfortable but is not conducive to a lively state of learning.

When learning something new [or old], **errors** tend to occur. Common sense establishes that if and when you achieve a desired playing result at first trial, you already knew, there was no learning involved, at best there was reinforcement of something already known. So, playing a passage smoothly and without a glitch means you've learned it, well done! However, if mistakes occur, stop and reflect on their probable causes. Are you playing too fast? Too slow? Is your overall physical attitude appropriate to the task? Do you understand the mechanics of translating the particular segment of text into sound? Errors in piano playing are related to the physical aspects of performance [are there others?] considering that your body is playing the instrument. A wrong note means you did not get to the desired place at the right moment for whatever physical impediment and/or a series of them. Use the error as a guide to understand the problem, solve the problem immediately; do not let the mistake get encroached into your brain/body. Again, if you do not know how to solve the problem, go ask someone who does and do not allow the problem to turn into a nasty habit or worse, an incorrect patch in your performance!

Considering that learning is what stays with the learner, that is--the capacity for [instant] retrieval – and taking into account the latest findings on the subject, scientists highly recommend space distributed practice combined with self testing as the basis of one's daily schedule. Massed practice – cramming hours and hours of practice right before an audition or a public performance – might give the impression that you are ready to perform today, however you may have doubts the next day.

In addition to a mixed and varied practice, when learning a new piece of music, where are the problem spots located? First and foremost, deal with the problem, understand exactly what its component parts are, its precise location, how to approach the challenging passage, how to tame the beastly segment, how to reintegrate the passage into the main text once the problem has been at least understood if not perfectly solved yet. By this same principle, if you are able to solve one problem at every chunk of planned time, can you see how much you are learning? How efficient you are?

Under normal circumstances starting at the first measure of the first page of a score is a waste of time. Often, less mature students learn the main sonata theme after incessant repetitions. Then, by the time the transition arrives, things start falling apart. Why not start by solving at once that particularly cumbersome passage at the development? Why not map the score in order to recognize what is already known and what will require careful planning and expert solutions for daunting passages? Playing in the same order every day will teach one particular routine and it feels comfortable. You do not have to think very hard and therein lays the danger. What are you effectively learning? Could you be falling into the trap of illusory learning? Probably very little of effective and time enduring learning is taking place. One gains from testing oneself daily with order variations and interspersed materials. The change of styles and mixed movements from differing works, in addition to keeping the brain alert and flexible might also prevent injuries and fatigue. That is a great gain right there, mixing fast and slow, adagios and prestos, dances and songs, that is, adding contrast to one's routine might be a deterrent to bodily harm.

If varying the order and the tasks is considered good learning strategy, when do you play a piece, a set of pieces or, your entire program in its plausible order? Actually, any time you want to check your progress; verify your readiness to perform a program from beginning to end, be it for an exam, a recital or a recording session. Recording oneself can be done as frequently as one wishes but not so frequently that you spend more time playing around with electronic gadgetry than with actual practice. Still, you may do a quick spot-checking of a tiny passage or play your entire program once a week or every ten days or whenever you think it is time for a balanced assessment of your progress. Although recording oneself is one of the most effective tests available, there is one caveat. Studies have shown significant differences between audio and audio/video recordings in the sense that of a marked tendency to be much more forgiving in video recording situations. Considering that you are your most demanding audience and recordings do not lie, it might be advisable to stick to audio recording when searching for accurate results. Often we forget that playing is a result of what we've practice, in fact it is a direct result considering how multifaceted practice can be. So, consider the following concept: "Practice the way you want to play because you play what you have practiced!"

Considering the repetition conundrum and how efficient one must become in order to achieve good results, spaced trials are highly recommended. Take a particularly daunting passage and play it no more than three times at set intervals, for instance at half or even whole hour lapses. In between play something else on your piano stand. You might be startled by your progress. Frequently, one hears students incessantly repeating one same passage, and often inaccurately too. In this case, I can ascertain a lack of planning and a painful waste of time. Instead, plan your repeats, especially the second repeat, try to find a different angle for the second and third repeat, add a diverse purpose for every repeated action. If it is not to your satisfaction after the third repeat, might you be doing something deficient in some respect? Should you modify your strategy in order to achieve a better result? What kinds and types of variations are you adding to the repeated passage in order to keep the brain alert? Are you adding actions related to the results you want to achieve? In other words, planning carefully the use of time and keeping the brain alert and engaged in the task is the whole point of practicing. Therefore, as soon as one particular goal has been achieved, test yourself and move on. You can always come back one hour later, next day, and next month to check what stuck and what still needs revision. Deliberate ahead of playing how many times you need to repeat a particular passage and keep in mind what you expect to gain from an X number of repetitions. After a set of repetitions decide whether the result matches your plan. If not to your satisfaction, return at a later time with a new plan and a brain fully alert.

If a performance is a result of learning, what is learning? Brown, Roediger and McDaniel affirm that learning encompasses acquiring something not previously known and, more importantly, retaining this knowledge in order to retrieve it as needed and when needed. Retrieval is the key word, if you learn something you have to be able to retrieve it.

So, is learning an easy task? The answer is a qualified no. Common sense says learning is easy, however what is easily learned is also easily forgotten. How can one learn and retain the information for future use? The aforementioned authors affirm that in order to learn, the brain must work very hard. For example, learning a musical work from a manuscript copy is better on the long run than reading from a clean printed sheet due to the fact the learning requires mindful attention and diligence. **Engaging the brain into deciphering and making sense of information** contributes to learning to a much higher degree than an easy reading, or "learning is deeper and more durable when it's *effortful*." Likewise, "trying to solve a problem *before being taught the solution* leads to better learning, even when errors are made in the attempt." The authors offer some valuable advice as they declare that "extracting the underlying principles or 'rules' that differentiate types of problems lead to good problem solving and time saving. For instance, knowing

finger patterns scales, arpeggios and trills is a definite time saver device and often help enormously in the resolution of problems.

I believe that a summation of practicing was offered in the commentary of the eminent pedagogue Tobias Matthay:

“Practicing does not consist (as so often supposed by teachers and students in the past, and even in these enlightened days by *some* teachers – and most students) in playing through a passage ten times, or twenty times, fifty times, a hundred, or even five hundred times, either slowly or quickly, and more or less *thoroughly wrongly*. But it consists in your trying to *find out all about that passage*; all about it musically and technically, the HOW of it – every note of it, for the sake of Whole. It consists in trying to find out precisely *where* its emotion and beauty lies, and what are the required inflections of Tone, of Duration and Time, to bring that beauty to the surface; and also what are the precise technical means which you must employ for that purpose – hence the “HOW” musically and “HOW” technically. It implies consideration of *every note* before it is sounded, and hearing how it actually does sound. It means you must alertly *notice*, must find out, must analyze how and when each note should sound and how it does sound.

The results of learning can be measured by the attained levels of fluency and elegance and by the ability to project one’s artistic imagination. Having discussed the tangible gains of studying with clear purpose, an acute sense of time gained instead of time spent and a willingness to practice as a very challenging game you play so that the music wins, the next question is: do you understand what you are playing? In how many ways do you understand what you are playing? As far as the classical repertoire is concerned, it has been assumed that playing with ease, fluency and artistry – an embodied action – originates from knowledge of the score and attribution of meaning.

Effective Memorization Procedures

Since 1997, psychologist Roger Chaffin has been investigating how expert musicians memorize having thus produced a body of knowledge related to musical memorization and most importantly, to retrieval procedures. At every new study, and there have been many, Chaffin has been demonstrating that the retrieval of information depends much more on the quality (again!) of attributed musical meaning, including emotional validation, than on the quantity of time spent trying to retain it.

Chaffin’s research with performing musicians reveals both the complexity of the task and an extraordinary degree of respect and understanding for what musicians do. As is the case of many tasks, be it the conjugation of Latin declensions or the periodical table of elements, memorization tends to be achieved through repetition. Piano students tend to repeat pieces and movements of pieces from the first to the last measure till said work becomes memorized. Many pianists refer to this stage as “getting the notes under the fingers”. This transfer from text to fingers usually happens after a period of time has elapsed. The amount of time may be shorter or longer depending on the piece and the player. The point is that after a given period, pages start to be no longer turned. Fingers, hands, arms, proceed on their own. This exciting occurrence has been classified as the ability to play “by heart”. Let us remind ourselves that the heart is easily affected by emotions, the heart, as the saying goes, is fickle.

Psychologists label this kind of memorization as associative chaining. As far as instrumental music is concerned, one learns a sequence of sound events brought about by a motor routine and all goes well until it breaks. As every pianist knows, sooner or later, the chain breaks. In the practice room situation all it takes is a brief look at the page. During a public performance this breaking of the chain is problematic to say the least. What does the pianist do? Improvise? Cry? Panic? Swears never to play again? These

moments seem to last forever and, depending on the circumstances, may leave undesirable sequels.

Chaffin observed that experienced musicians have other means to memorize. Seasoned performers develop a series of very effective strategies to secure memory from diverse albeit coordinated standpoints. Musicians develop what is known as content addressable memories in order to completely embrace the music, to take possession of the work being performed. Content addressable memory refers to the capacity to retrieve whatever was memorized through different ways and means. Having observed a number of musicians, Chaffin and his team realized that expert musicians develop a system of landmarks- Performance Cues accessible at any time during performance. Performance Cues have been long used in sports. For instance, an internet site for swimmers offers the following advice: “In the same way that positive self-talk can keep you, well, positive, performance cues function as a means to keep you focused on your own swimming, help you swim distraction-free, and can give your speed and overall performance a significant boost.” The key words are focus, distraction-free and significant boost. Not bad as key words for musical performance, right?

Chaffin bases his findings “on an understanding of how the memory of expert musicians develops during practice”, namely, “(1) how practice and memorization strategies are connected to spontaneity in musical interpretation and (2) how previous findings on expert memorization can lead to new and effective practice strategies for novices. Moreover, (3) the intersection of theoretical and practical knowledge has allowed performance cues “to be taught and developed throughout a musician’s career, resulting in polished performances that allow spontaneity and expression to flourish.”

Performance Cues

Performance Cues (PCs) constitute a protocol, not a method, a general guideline that allows musician to tailor their individual needs to the task of memorization. This protocol provides four main categories of PCs:

Basic – Usually developed at the earlier stages, recognition of patterns, scales, arpeggios, skips, steps, the raw design of the music. Most often, these schemas are shared by other pieces, for instance scales and arpeggios in the Concert music repertoire. In addition, some of these schemas may already be encoded through the daily practice of technical etudes. Frequently, instrumental teachers offer skilled advice on the realization of coordinated movements necessary to transform the text into sound.

Structural – Expert musicians tend to understand the musical content as a hierarchical organization of the score. For instance, musical form tends to work through schemes of presentation, contrast, repetition, variation and so on. Retrieval works best if one understands how sections are presented, contrasted, varied, and repeated at different levels of the musical construction. In other words, how do you make sense of the musical text? How do you understand the musical discourse? Just as any set of cues, structural cues are also personal and depend on the individual understanding of the work being memorized. One could think of structural cues as the content from analysis class, provided it makes sense to you. It is no use to divide the piece into sections, subsections, cadences and so forth without establishing a meaningful relationship between these divisions and the act of performing. Not a category in itself but as an aid to memorization, PCs can also be allocated to repetition on the score, especially repetition with varied continuation working as **switches**. That is the case of first and second endings, the return of the subsidiary theme in the Recapitulation and so on.

The next set is made up of Interpretative and Expressive cues. Taking for granted that one would intentionally never change the notated pitches nor the rhythmic configurations

of a musical score, the situation changes drastically as far as interpretation, or experimentation for the matter, is concerned. Interpretative cues relate to dynamics, articulations, pedaling and other means of projecting the musical aspect of performance. There is ample room between the letter of the law and the spirit of the law and the name of the game is interpretation. The point is that during practice you must make decisions such as: how much volume increase are you applying to this particular passage; how long is your *fermata* going to last; how much pedal do you need to create a sound envelope, how noticeable will your *ritardando* be, and so on. The process of deciding on musical questions is flexible and it allows for a great deal of trying out, daring and experimenting. As you may have deduced, interpretative cues relate to the many ways to go beyond crossing the ts and dotting the is. As you also know so well, the reality and the concreteness of a performance involves a lot more than knowing the notes, the rhythms and the formal boundaries of a work. It also involves being able to instantly retrieve all the information you need so that you can project your very own idea of the work.

As a matter of fact, performance means retrieval of information previously and consciously stored during practice. Retrieval depends on a hierarchical process of organizing not only your knowledge but also, and this may come as a surprise, your feelings and your emotions. One needs to take into account intellectual knowledge as much as emotions and feelings in order to have a sure grasp of the intended sequences and behaviors. Moreover, emotions and feelings are something directly related with the Expressive Performance Cues. What do you want to convey to yourself and to your audience? What is your script for the work? Do you want to tell a story? Communicate a feeling? Do you just want to let the music flow? Do you want to flow along with the music? Whatever your choice, you must plan your Expressive cues just as you plan your skips, and your pedaling, and every possible aspect of performance. Your plot, your story, your narrative must also integrate processes of learning and rehearsing. I concur with Chaffin as he states "The emotion-that is, the idea of the emotion-has to be center stage in working memory during the performance. To prepare for this, the idea of the emotion and its articulation through the structure of the music must become the primary way of thinking about the piece during practice". According to Benetti Jr, "...expressivity is not tied to any particular characteristic element, but it relates to the global result of the fusion of interpretative elements in the performance". To me at least, the idea of emotion articulating through the structure of the music is a powerful thread; it enables a particular kind of freedom, the kind that I'm in sync with the music and my own ideas. It is opportune to mention that both categories, interpretative and expressive, are the heart and soul of master classes as every master teacher will have a different viewpoint on the realization of a particular passage, the character of the piece, the sharpness of the staccato or the smoothness of the legato. Also, these two categories provide the relevant data for the comparison of recordings.

One can think of the four categories proposed under the heading Performance Cues (PCs) as diverse types of analyzes. The Basic cues certainly address the physical aspect of performance, the relationship between performer and instrument as it deals with translating the text into sound production. The musical design usually made up of scales, arpeggios, repeated notes and other such configurations need to be assessed from the corporeal point of view so that the performer grasps how bodily movements become musical gestures as the translation from symbol into sound takes place. Structural cues relate to theoretical concerns and the kinds of decisions one can import from analytical techniques. The main concern is how one parses the music into chunks that make performing sense as far as designs, motives, phrases, sections and so on. Interpretive and Expressive Cues exhibit a direct relationship to delivery, the very act of performing, and the projection of one's mental image of the work.

As pieces become memorized, there is a tendency to let go of basic cues and to rely on interpretive and expressive cues. Even though expert musicians are able to chunk, and therefore retrieve vast amounts of information stored in the long-term memory as one cue, it is vital to understand that multiple cuing may occur at any particular event depending on the individual needs and memorization strategies. Considering the flexibility of the cuing system, one could think of it as a performance GPS with a soul, you know where you are at all times and your emotions might even find meaningful employment.

According to Chaffin's definition, "Performance cues (PCs) are the landmarks in a piece of music that a musician thinks about during performance. They provide a mental map of the piece that allows the performer to monitor the music as it unfolds and to recover from mistakes and memory lapses. PCs are prepared during practice so that they come to mind automatically on stage, giving the musician the ability to focus on each aspect of the piece at the right moment, providing the flexibility needed for musical spontaneity and to recover from disruptions. So, as you learn the piece you make a point to color code and to mark down [you may use multiple copies of your score] all the cues you think you need. As your memorization process advances, you come back to the score and recall the cues you used during that particular performance. This allows you to evaluate both your progress in learning and the results of your memorization. In time, the landmarks will change; some cues will disappear while others may become more frequent depending on your musical intentions.

As far as memorization, the heart and soul of piano performance, there are still some aspects worth mentioning. The first aspect pertains to the fact that memorizing starts at first contact with the work. PCs are decided during practice and the entire process is individualized to tailor the needs and concerns of each performer. There is no blueprint to be followed other than the four suggested categories and the switches. Secondly, since your memorization is evolving from the various kinds of analyzes you are doing, one cue reinforces the other. Performance cues assigned according to personable and non-transferable analytical decisions working at various levels may foster the attribution of meaning, which in turn helps the retrieval process. Thirdly, PCs certainly qualify as effortful learning recommended by cognitive psychologists and yet there is a paradox, study time decreases significantly as shown in a memorization experiment. The use of PCs contributes to durable learning because it involves a decision-making process of extracting underlying principles. It is effortful as it is deliberate. Moreover, these diversified practice routines are transformative so that one ends up absorbing the information in the score, the text becomes sound through a powerful bond with the music, and there is a strong and close emotional connection with the musical intentions, physical gestures and sound results.

Anxiety and Musical Performance

Since the mid 1990's, musicians and psychologists have invested heavily on the issue of Musical Performance Anxiety from at least three major aspects, the internal characteristics of the performer, qualitative and quantitative aspects of preparation for performance as well as factors related to the performing environment. While I urge those who suffer the consequences of this ailment to seek immediate professional help, I also point out the vast and highly informed literature on the subject. An excellent entry point is the scholarly publication of Ioulia Papageorgi, Susan Hallam and Graham F. Welch. Writing as a performer and as a piano teacher, I center my considerations on the advanced students, the quasi professional preparing to face the real world out there. Aiming at sharing some solutions, many of my assertions have been discussed in depth and often with excellent humor by Dr. Noa Kageyama- The Bullet Proof Musician.

A live performance is a very exciting event, especially for the audience. The performing musician can feel the excitement, can look forward to the occasion and yet, there could be a lingering state of trepidation veering towards queasiness. Recent studies have shown that this underlying feeling-of-butterflies-on-your-belly might, in fact, turn out to be rather positive, it can boost awareness; it can keep you on the alert mode. The high level of motivation combined with the expectation of a performance can contribute to achieving a state of concentration. So, from this perspective, a modicum of performance anxiety can be considered a normal condition; in fact, it can be felt as a necessary ingredient of a live performance.

Perversely, Performance Anxiety, as we all know and may even have been [occasionally] sequestered by the monster, can be and usually is a deterrent. Oftentimes it becomes a barrier between the performer and the intended rendition. Amongst the long list of hazards, practicing under stress has been proven to result in injury at least twice as much as a sensible practice habits. That is, irrational thoughts leading to stress, fear and aversion can cause definite harm to the body. The brain is located precisely there, in the body, hence the danger! In fact, sports psychologists report that “several theories and models have been proposed over the years, and while there is probably no single link between stress and injury, the basic idea is that when stressed, we may be a) more distracted and/or b) more physically tight, which increases our risk of injury.” It is fair to conclude that stress results in emotional and bodily harm and the price paid for a life under continuous stress can be devastating. We can, however, learn how to cope. It is easy, not say quite usual, to create all sorts of delusions while practicing. You may promise yourself a “perfect” performance as easily as you may envision your fall from paradise because everything will go wrong. In this sense, the time spent practicing can foster predatory thoughts and horrendous conjectures succeeding each other at an alarming rate. Well, let’s be very clear, there is no such thing as a perfect performance as there is no paradise either. Aiming at a perfect performance is a lost cause because it is a very vague idea. Planning to achieve measurable results and practicing diligently to recognize this achievement may go a much longer way towards reaching specific and tangible goals.

Amongst these doable goals you can decide on the kind of mindset you are going to display during a performance. Do you want to engage the audience with the music you are offering or do you enter a performance in a closed and defiant mindset? You are the player, no doubt about it! You are a key **player** and there is no music without your participation. Nevertheless, there’s got be a way to make your ideas and the music become partners, not just You, not just The Music, both working together in the projection of beautiful sound.

Attitudes towards performance

For the sake of saving time and boosting confidence, I propose an honest examination of attitudes towards performing. Starting with a basic situation, some musicians love to practice but do not equally love to perform for an audience. It would follow that practicing feels better than performing. Nevertheless, there is no money earned from the time spent on practice rooms and we are professionals. We are either performing and/or contributing to form new generations of performers. Paraphrasing Dr. Kageyama’s post, here are 5 types of attitudes towards performing:

- During performance I seek the connection with the audience and/or other musicians on stage.
- During performance I think of the connection with the music, on letting the music speak for itself.
- During performance I focus on being confident, feeling powerful and maintaining my high standards of performance.

- During performance I focus on feeling that I'm prepared for the task, my body is tuned to all the demands, fit for the task.
- During performance I focus on creating magic, by being there in the moment and letting my enjoyment resonate in the sound envelope.
- During performance I focus on being sure that the score is precisely executed as the composer intended!!!

The last item – number 6 – is from my formative years. At the time, I had a somewhat different attitude. I added it here for the sake of exposing yet another possibility:

While placing the highest value on the accurate reading of the musical text, I have since learned that revealing the composer's intentions is an impossible task. I have opted for the projection of my interpretation of a musical text that was honestly decoded and understood and this has allowed more creative results. While the five attitudes previously mentioned can be interchangeable and, in fact are during the course of one piece or entire concert, some performers exhibit a tendency towards spending their energy connecting with the audience, some make themselves the protagonists in the show, some will go the distance to set the musical text into the highest pedestal, some will try to set forth and communicate the overall experience. Needless to say, it saves a lot of energy and time to find out where one stands as far as these five (or six) categories and to examine the level of personal and artistic satisfaction. For instance, if communicating with the audience is your highest values, you'll practice with this resolve in mind and will rehearse ways of making this intention known, hopefully in a tasteful manner!

An important addition is productive and positive "self-talk" during practice and performance. Correctly applied, Self-talk is a vaccine that immunizes against dreadful thoughts taking hold at your most vulnerable moments. Investing on a healthy soundtrack going through your head synchronized with your playing, be it practice or performance, is both effective and time saving. It also requires getting used to it because all sorts of horrible thoughts will be competing inside your head and you must learn how to recognize them right away so you can command an immediate substitution for productive and positive ones. The self-talk soundtrack should be, first of all, custom made to fit your needs, be they rhythmic, melodic, harmonic, expressive, reassuring, whatever you need as long as it is conscious and adequate to each moment. It requires planning and deliberate implementation.

Are you going to feel less creative if you activate this soundtrack and keep it going while performing? This too can be gauged as you learn how to substitute unacceptable thoughts for sure guidance. So, what do you prefer? To fell prey to disgusting monsters or to take hold of your thoughts and rehearse for success? Mistakes and mishaps occur to everyone; even the greatest artists could go on and on describing some horrifying episode while performing. I use the term episode to mean a single occurrence, it is up to you to relieve an occasional mishap again and again or to move on, let the past be the past. Above all, determine what caused the occurrence so that it can be avoided, or better yet, turned into a powerful learning tool.

Speaking of artists, I've played with great chamber music partners who systematically maintain an inner flowing rhythmic track with subdivisions going on at all times during both rehearsal and performance. My best performances have happened as I kept singing inside my head, albeit clearly and as silently as possible, the entire duration of the pieces as a thread. To me, singing is a potent tool allowing, at once, flexibility and control. Creating images, feeling textures, invoking states of mind are all part of a "narrative mode" that can guide not only practice but also the act of performing. This resource falls on the category of Expressive Performance Cue that can be deliberately applied considering

that it engages the thought process away from thinking about fingers, skips, a tense arm... instead you can let your imagination invent colors and timbers, music!

As we mature and acquire experience, we realize that miracles are not going to happen on stage. On the contrary, we learn that performances are highly connected and completely dependent on the quality of preparation. A performance can be summed up as the result of previous learning experiences and that encompasses all aspects of music making, including attitudes towards fear and anxiety during the moments preceding the performance itself. All of us have spent what seems like eternity waiting to go on stage, to go into the exam, to begin the audition. This is the time of greatest vulnerability, do you agree? So, how to spend this time? Going over the tempo you want to take for each movement? Mentally rehearsing? Meditating? Worrying like hell that the skips at section B will be disastrous? Checking the score again and again to make sure you'll remember everything? While the first three tasks may be effective to a point, sports psychology has shown that taking your mind away from the upcoming performance and doing something entirely different may have great value.

A study has shown that "squeezing a soft ball in one's left hand for 30 seconds before performing a skill... seems to increase activation in the motor cortex of the *right* hemisphere instead. And EEG studies have found that squeezing the left hand not only activates the right hemisphere's motor cortex, but actually seems to make the brain chill out a bit as well, all in all suggesting a more performance-optimal state."

The explanation is apparently simple as it is convincing – paying too much attention to the mechanic aspect of performance – fingering, hand position, degree of tension at the elbow, whatever, obsessive acts of worrying during performance may cause choking. To this day, the best explanation of choking is "what happens when you forget to stop thinking and start crumbling under pressure". Contrarily, "there's a direct correlation in our ability to not think and our ability to perform well".

So, I dare you to do this experiment, thinking of nothing but squeezing a soft ball for 30 seconds right before your performance. I have reason to believe that you have little to lose and perhaps a lot to gain. In addition, I'd make sure that your mind is programmed for success, that is, all your arsenal of positivity and musically relevant narratives and directives are at your disposal no matter how much the intrusive negative feelings try to assault your castle, I mean, your mind. By the time you are beginning to play, it is worth whatever it takes to pre-experience success and in order to deserve success you have to work very intensely to deserve it. The good part is that, feeling successful improves your mood and your degree of confidence. It predisposes one to perform under optimal conditions.

Throughout this text I described some of the ways to go about practicing, performing and being on the stage with a focused attitude. Last but not least, recently I overviewed three experiments conducted by doctoral fellows whereby participants had their preparation and levels of anxiety evaluated. These experiments have consistently shown that the quality of preparation impacts directly on the outcome of musical performance. To make it clear, two of the experiments demonstrated the direct correlation between a preparation that aggregates a great deal of planned preparation and testing along every step preceding performances and the attenuation of musical anxiety. Therefore, I urge pianists, students and professional to invest in efficient preparation, to give credit to research being done on their behalf and to benefit from this wealth of studies that validate our art.

On a note of Thanks

I wish to express my gratitude to all the scholars worldwide who take such a huge interest in the multifaceted activities of musicians and how much we benefit from this knowledge. To my students who agreed to be infected by my enthusiasm and with whom I learn so much.

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Greek Composers of 21st Century

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Abstract: With the exception of the emblematic work of Iannis Xenakis, Giannis Christou and Nikos Skalkottas, modern Greek classical music remains largely unknown to the international audience. I do however believe that there is a large number of works by Greek composers which are of such quality, technical excellence and Mediterranean feel that, if offered to the public in an appropriate way, will gain fans all over the world. For 20 years I have been involved with the promotion of works by Greek composers. Several composers have dedicated works to me, which I had the honor to present in world premiere performances. The basis for the choice of composers was that they be emblematic, distinguished for their technical skill, cohesion and clarity of musical thought. Composers who created a solid modern tradition in Greece and pave the way for the younger generation of composers. Included also are younger composers who have shown exemplary writing, creating new sonic worlds. Pluralism, as far as the works aesthetic approach is concerned, is one of the advantages of the present cd. Of similar importance is my collaboration with the composers themselves during the period this recording was in preparation. It helped me explore the way of their thinking and achieve an interpretation that is closer to their intentions. Through the authenticity of this collaboration a tonal fan unfolds where the rhythmic and dynamic details are challenging interpretive requirements. The works are short and as a whole they aspire to make up a story, of a Mediterranean – I might say –type, sensibility and sensitivity.

Keywords: Greek Composers, Greek Classical Music

This story - like the Mediterranean, which is the common home of all creators – constitutes the complex identity of an inspiration derived from traditional Greek folk rhythms, island dances, pictures, colors, and sounds of the Mediterranean, the sea, the sky, the air, the flora and fauna, the traditions, the songs. The imprint of this story I hope will become the contact point which will trigger your interest to further seek out the wealth of modern Greek culture. I hope the particularities of the new musical discoveries to be identified with the simplicity of a musical narrative. Of my own **Presentation of the program of Greek composers from the cd recording “in blue and white” odradek records December 2018 Olinda (Hidden City, 2012)** is inspired by Italo Calvino’s book, *Invisible Cities*. Aspasia Nasopoulou (b. 1972) achieves a mystical atmosphere based on the organisation of relatively few notes, in music with a distinctive character, texture and melodic-motivic gestures. **Ochto (2016)** is based on and inspired by a Rubaiyat poem by the Persian mathematician and philosopher Omar Khayyám (1048-1131). “Related to my intention to research the miniature form, the Rubaiyats, a four-line form poetry, immediately captured my interest. The structure and meaning of the four-line poem is reflected in the structure of the music”, building a gradually-developing form which leads from a sense of fluid time and the ephemeral nature of life, to a dance which replaces tragedy with euphoria.

The short and imaginative” **Sieben Rhythmische Tanze for piano (2000)**, Theodore Antoniou (b. 1935) writes, “were composed for Betty Gaitanos, a piano professor at the Hellenic Conservatory of Athens, in order to enrich the Greek pedagogical repertoire for piano by exploring the parameter of rhythm.” The work is rich in content, displaying a plethora of ways to present and elaborate the thesaurus of Greek rhythmical traditions. The texture is so distinctive that it fulfils its pedagogical purpose by giving the young musician the keys to understanding how music is composed whilst studying the work. *Thyme, Mint and Sage* by **Giorgos Koumendakis (b. 1959)** belong to a cycle of 24 pieces for piano called *Mediterranean Desert (1998-2000)*. These three pieces achieve

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a kind of unity as embellished variations of the same melodic skeleton, with simple means used to create maximum expression. Along with *Grouper*, *Caterpillar* and *Praying mantis*, they are inspired by the flora and fauna of the Mediterranean. As the composer observes, “each of the 24 pieces is a programmatic musical commentary on the special physical, above all, characteristics of fish, birds, animals, insects, and plants. The rainbow wrasse, the cormorant, the libellula, the night moth, thyme, mint and the sage, all gradually reveal their spiritual characteristics, too. The relationship of modern man with the natural environment was the starting point for the composition of this work”. Over the years George Couroupos (b. 1942) has created a personal style characterised by lyricism, clarity and transparency. The piano cycle ***Three Times the Love* (1984, rev. 2016)**, makes use of the so-called additive rhythms of the Balkan area (13/8, 11/8, 5/8, etc.), creating a wide variety of colours, freely-flowing lyricism and some really pianistic touches. The composer’s own words are revealing: “In moments of relaxation, while I do not deal with any demanding work, I feel the need to communicate with the piano. The short pieces that I write serve – as my only ambition – to depict my love for the piano, for specific persons, and my love finally for the magic feeling of love. A feeling which lasts forever through eleven, thirteen, countless eighths”. The work ‘countless eighths is dedicated to Erato Alakiozidou.

***Chorales in Memory* (2011)** by Kostas Siembis (b. 1961), together with the pieces by Tsougras and Hadjileontiadis, forms a series of solo piano pieces written in memory of Mary Papadopoulou (piano professor at the State Conservatory of Thessaloniki) and published by the same institute. The work demonstrates a contemporary approach to this old form. Siembis follows the practice of J. S. Bach – in whose music he is an expert – in his two-part inventions, by encouraging the pianist, alongside exploring the two chorales, to compose some of their own music by following the principles outlined in the edition’s foreword. In this way, he enhances the tribute to his teacher by encouraging the number of chorales written to multiply *ad infinitum*.

***Eleven* (2011)** holds a special place in Kostas Tsougras’ (b. 1966) compositional output, for it is a kind of stylistic composition-study in the music of Yannis Constantinides. Through his dual status as composer-musicologist, Tsougras attempts “a fragile conjunction of diverse elements, through the deconstruction/analysis of Constantinides’ compositional style – as manifested in his *44 piano miniatures* – and the reconstruction/composition within the bipolar framework of the folk music idiom of the Macedonian song *Endeka* and the art music idiom as expressed by Constantinides”. Hence, due to the deep knowledge and skill of the composer, all the idiomatic traits of Constantinides’ musical language (harmonic factors, texture, articulation based on traditional singing/playing, etc.) emerge transparently, “attributing a homage to this important Greek artist”, as Tsougras points out.

The three pieces by **Stathis Gyftakis (b. 1967)** are part of a collection of five entitled *Dark Blue... Almost Black* (2003), referring to the book of the same name by Thanassis Valtinos. The work was written as music for the dramatised adaptation of the book, to be performed by the Experimental Stage of Kalamata Municipal Theatre. “My intention was to create a ‘cinematographic’ concept of the text,” says the composer. The texture unfolds the narrative of an imaginary world, filled with dreaming melodies over suspended pedal-notes and rhythmical nightmares.

The music of **Anastassis Philippakopoulos (b. 1969)** challenges the performer to confront the meaning of silence, breathing, and other inner qualities of sound. When played well it seems to change the perception of time for the listener. The *Piano Pieces* belong to a cycle of works sharing the same title. The musical language is laconically subtractive. Each piece is based on a simple tetrachord and pentachord respectively, building tension through the functionality of the musical intervals and the intensity of the

fermatas and pauses, through which the sound is allowed to continue resonating. In his own words: "Greek nature, the desert landscapes of the islands, the sea and the sun, constitutes for me the most important components to achieve what we call inspiration". The piece ***Anadyomene (Rising from the Sea)***, by Joseph Papadatos (b. 1960), was composed in 2016. The inspirational force for this piece was the poem of the same title by Greek poet Angelos Sikelianos. The composition draws its material from a minimum of harmonic formations, which unfold and transform in consecutive phases of dynamic and static character. Papadatos decrypts the inner meaning of *Anadyomene*'s finale by pointing out that "the dense contrapuntal texture of the concluding section suggests the spiritual rising of awareness".

Calliope Tsoupaki (b. 1963)'s music is characterized by an idiomatic musical language with a sense of timelessness, which she has built through the years by searching for ways to "embody elements of Greek music through those of Western classical music" as she puts it. ***Lasting Sounds of a Deep Sea (1988)*** has a modal character, building an imaginatively multilayered web of reverberations which attracts the listener by creating an atmosphere of floating sounds. Echoes of the Greek traditional instrument santuri (zither) are blended into the texture in a way that evokes the flavour of her homeland. As she insightfully points out, "I strive for consistency and a certain sobriety. Every new chord, every new motion must be introduced at a purposefully chosen moment in the overall whole".

Of Every Breath (2017) was commissioned by Erato Alakiozidou and is dedicated to the composer's newborn son. The piece unfolds with a narrative quality, which characterizes many works by Vassilis Kitsos (b. 1972). In this case, there is an extra-musical reference to the poetry of Sharvari GC, from which the piece borrows its title and inner impulse. A tetrachord, created from the composer's son's name-cipher, forms the basis of the melodic-harmonic material, while the structure serves to echo the work's hidden programme.

João Domingos Bomtempo's Piano Method: a Portuguese Contribution to Early Piano Pedagogy

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Abstract: The piano method by João Domingos Bomtempo (1775–1842), a work widely disseminated in Portugal during the composer's lifetime, was the first book of its kind written in Portuguese. Featuring a bipartite structure, the work was modeled after a tradition of musical treatises in which a practical section followed a theoretical one. With this setup in mind, Bomtempo privileged practice over theory. Having settled initially in France before moving to England and finally settling in Lisbon, Bomtempo wrote works that reflect the influence of masters of the English piano school. As João Espírito Santo (2003) and Jorge Vergara (2013) have asserted, Bomtempo's method bears stylistic similarities to the work of Clementi and Cramer. After the publication of his method in 1816, an expanded second version was written and has survived as an unfinished and undated manuscript. In this late document, Espírito Santo found connections with Hummel's method, the most important work of this genre from the early nineteenth century. Having recently completed its bicentenary, Bomtempo's method and its assemblage of musical tools may still be currently contemplated as a useful work. It is not only of interest to musicologists engaged with the history of piano pedagogy, but also to musicians who may benefit from its approach.

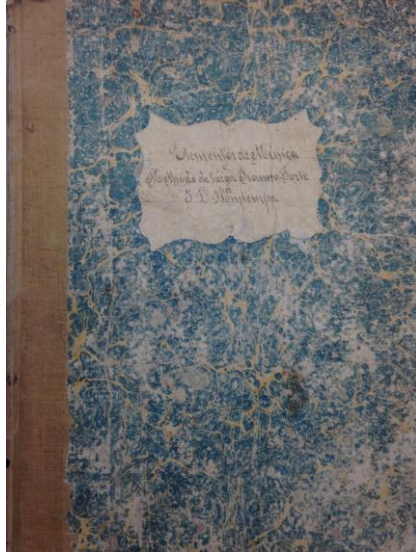
Keywords: Piano methods; Iberian piano music; History of piano pedagogy

The first treatise on piano pedagogy to appear in Brazil, the biggest area in the Portuguese-speaking world, is a work from 1821. Attributed to Priest José Maurício Nunes Garcia (1767–1830), it represented a historical milestone in Ibero-American music on the eve of the country's independence. The importance of this work notwithstanding, it was a younger composer-pianist from Portugal, João Domingos Bomtempo (1775–1842) who in 1816 wrote and arranged for publication of the first piano method ever written in the Portuguese language (Bomtempo apud Vieira, 1901, p. 141).² Arising out of the innovative and dynamic early decades of the nineteenth century, Bomtempo's work was tailored to a Portuguese audience, introducing a pianistic approach that in that context was fundamentally new and foreign to the established musical values of that time. Dedicated to the Portuguese Nation, it constituted a branch of the European pianistic trends that took root at that time. The work was titled *Elementos de Música e Methodo de Tocar Cravo ou Piano Forte: Com Exercícios em Todos os Generos* (Elements of music and a method of playing harpsichord or piano-forte: With exercises in all genres), op. 19. As the title page points out, the work contains six progressive lessons, thirty preludes in all keys, and twelve études. A British publication written in Portuguese, it would have targeted mainly the Lusitanian market, as the composer's Lisbon address imprinted on the bottom of the page suggests. The work definitively contributed to the piano school in Lisbon during the years that followed its publication. As Bomtempo indicated in an undated letter, "[the method] is almost generally adopted today". (Vieira, 1901, p. 141).

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² Although they never met, the two composers had much in common beyond their engagement with musical pedagogy. Both were musicians at the imperial court, Bomtempo in Lisbon and Nunes Garcia in Rio de Janeiro, after the Portuguese court was transferred to Brazil because of the threat of Napoleonic invasion. Currently both composers are especially remembered for their requiem masses, which were played in honor of Queen Maria I (reign 1777–1816) in Brazil and Portugal, respectively.

Cover Page



Title Page

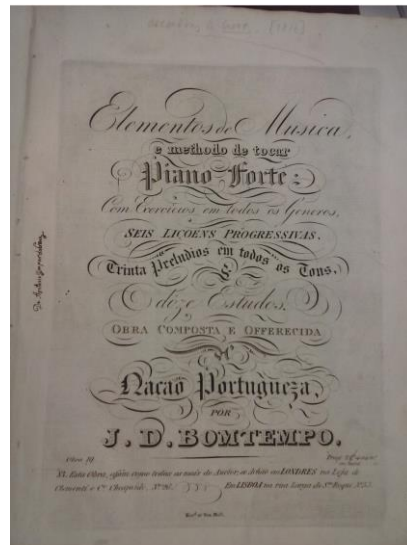


Figure 1. First edition of Bomtempo's piano method. Source: Rita Benton Music Library at The University of Iowa (Iowa City, IA, EUA).

Bomtempo's Life

Born in 1775 in Lisbon, João Domingos Bomtempo is central to Portugal's pianistic legacy. The son of an Italian oboist at the Royal Orchestra of the court of José I, João Domingos assumed his father's position in 1795. During most of the eighteenth and nineteenth centuries, the Portuguese tastes leaned toward Italianized musical styles, especially operatic, theatrical, and lyrical genres. The migration of Portuguese apprentices and Italian musicians to the Italian and Portuguese peninsulas was commonplace. However, in Bomtempo's case, the craft of composition and the possibility of using the piano as a vehicle for his ideas place him upon an unusual path that converted him into a musical maverick.

In 1801, Bomtempo moved to Paris, where he blossomed as a composer, performer, and teacher. As a virtuoso pianist, he received enthusiastic reviews and became acquainted with famous composer-pianists in the French capital. Among them was Muzio Clementi, with whom he developed a close friendship. As Ernesto Vieira, the Portuguese musicologist and author of Bomtempo's most important biography, pointed out,

The impression caused by Clementi's new style was huge. Our pianist [Bomtempo] certainly observed and studied with close attention the processes of this style, because he identified himself with it, mastering it in a complete and perfect way. If on this occasion he did not have lessons directly from this great master, doubtlessly he was able to take advantage of his example with the utmost ability, as it can be evidently recognized in his works." (Ernesto Vieira, 1901, p. 110).

Bomtempo's residency in Paris lasted for 10 years. After the final defeat of Napoleon's troops within Portuguese territories in the Peninsular War, the composer was eventually forced to leave France because of French animosity toward the Portuguese. He then moved to London, where he strengthened his ties to Clementi. The Italian composer's publishing house, Clementi & Co., issued a large number of Bomtempo's works, including his piano method.

In 1820, João Domingos made a definitive return to Lisbon. Among his projects in the Portuguese capital, two major accomplishments stand out: the foundation of a philharmonic society, modeled on the one in London, which, amidst political upheavals,

lasted from 1822 to 1828; and a long-lasting venture: the creation of a conservatory of music in 1835. Unlike the society, it has survived to this day as the vibrant *Escola de Música do Conservatório Nacional* [School of Music of the National Conservatory]. Since Bomtempo was its creator and first director, his piano method may well have been used in this institution.

A second version for Bomtempo's method

In addition to the published edition, a manuscript of the method is extant at the National Library of Portugal. The undated document is revised and extended, albeit seemingly unfinished, and includes a preface by the author stating his intention to publish a treatise in two separate volumes. The first planned volume was the piano method itself, as presented in the manuscript, and the second was to be titled *A Arte da Composição ou Contraponto* [The Art of Composition, or Counterpoint]. This project for a comprehensive treatise might have indeed reached an advanced stage, as indicated by the presence at the National Library of Portugal of two documents discussing the subjects of this second part. The institution's general catalog cites two manuscripts, called, respectively, *Treaté de Composition/Arrangé Par J. D. Bomtempo*, and *Traité d'Harmonie e de Contre point/Arrangé Par J. D. Bomtempo*.

Although the manuscript version of Bomtempo's method is a revision of his published book, it is by no means an authorized work, and evidence of its incomplete status suggests that it was a private document. At the very end of the manuscript, Bomtempo states that his twelve études should follow his exercises, reflecting an apparent pedagogical concern with the logical sequence of the work by introducing exercises as a lead-up to more elaborate and difficult material. Thus, even without knowing what Bomtempo intended to include (if anything) after the études, we can view them as completing the method laid out in the published version. The presence of études rather than musical pieces at the end of the method perhaps signals a mentality concerned with technical development as the utmost objective for a work of this type, following a trend in piano pedagogy that would be vastly explored throughout the nineteenth century. This concern deviates from the eighteenth-century manuals that contemplate perfectly balanced learning of composition and piano and view mastery of the compositional craft in different musical genres as equal in importance to the command of the keyboard itself. In this sense, Bomtempo's method may be seen as an innovative work when compared with other books of that time, such as Clementi's 1801 method, which concludes with short pieces by other composers.

Nonetheless, in this manuscript the composer makes no mention of the thirty preludes before the études in the published version. Had he made a conscious choice to remove them from this version of the book, or did he merely forget to mention them? The musical content of the method's sequence becomes elaborate enough to resemble musical pieces, as in the case of Bomtempo's lessons nos. 11 and 12 of the manuscript, each with a format encompassing two sections. Lesson 11 opens with a two-voice movement accompanied by a basso continuo, and Lesson 12 a minuet-like movement. What is more, the études that follow present further pianistic challenges in terms of technical display, suggesting that the preludes would not be logical additions to the end of the manuscript. In this respect, the unpublished manuscript distinguishes itself from the published version. Instead of preludes, Bomtempo's manuscript includes 35 pages of instructions (some of them previously covered in the published version) and 60 new "passages" to play, which he placed between lessons and études. The inclusion in the manuscript of more étude-like materials than what appeared in the published version signals an approach that is less focused on established musical genres, with the omission of preludes, and more strictly pianistic, or technical in nature. The 60 passages in the unpublished manuscript offer a host of technical challenges as preparation for the

final études, thus focusing on technical mastery in a manner that is distinct from the published book.

Taking into account the informal style and interpolation of musical examples within the text, it may have been that Bomtempo had plans to further rearrange this manuscript into a more polished narrative. Although these features are also present in the previous published version, the second one contains unfinished paragraphs and blank pages, creating the impression that it was incomplete. Chances are that the author never finished planning out his revisions of the previous method.

The only modern edition of either work is a facsimile of the first edition under the supervision of Gerhard Doderer, published in 1979. A translation into English of both primary sources into a single body of text showing its distinctions is now available at the University of Iowa's repository of theses and dissertations, as my doctoral thesis.

Format and contextualization of Bomtempo's method in relation to the pedagogical literature

The two versions of Bomtempo's method contain a bipartite format comprising an introductory theoretical section, called *Elements of Music*, and a practical, hands-on section described simply as *Method of Playing Harpsichord or Piano-Forte*. Its format, in which theoretical rudiments are presented in the first part, and applied to music in the second, stems from a long-standing tradition. According to William Clemmons, "speculative theory [was] the standard first part of any Medieval or Renaissance text." (Clemmons, 2001). The same tradition was reflected in methods by some of Bomtempo's contemporaries, such as Clementi and Johann Baptist Cramer in England, Johann Nepomuk Hummel in Germany, and other lesser-known figures. Nunes Garcia's method counts among the works following this tradition, which is mainly associated with non-German speaking countries, but some piano methods of Bomtempo's time did not follow this paradigm. Some prominent examples are the well-known piano methods by Carl Philipp Emanuel Bach, Daniel Gottlob Türk and Johann Peter Milchmeyer, which are centered on discussions of good musicianship and pianism rather than the rudiments of music and musical examples for practical purposes. Türk, who does include basic theory in his method, shows musical examples only after a long introductory text.

The Elements of Music section in the first part of Bomtempo's method is extensively similar to the homonymous section of Clementi's 1801 work, called *Introduction to the Art of Playing on the Piano-Forte*. Bomtempo's Elements of Music is an abridged version of the corresponding section of Clementi's work. All in all, despite the fact that in the unpublished manuscript he reordered chapters from his published work and added original ideas, the theoretical section of Bomtempo's method belonged to a genre of works that were largely seen as interchangeable in their intent to cover basics of music theory. An article by João Espírito Santo suggests that the similarities he found in the works of these two composers signal that Bomtempo's work represents a case of plagiarism by consent, a regular practice in those days. (Espírito Santo, 2003). Supporting this assessment, Leon Plantinga points out that the title of Clementi's method is "suspiciously similar" to that of Johann Ladislaus Dussek's *Introduction to the Art of Playing the Piano Forte or Harpsichord*, published virtually next door to Clementi's firm by Corri and Dussek around 1796. The difference between the two titles resides exclusively in the presence of the word "Harpsichord" in Dussek's method. (Plantinga, 1977 p. 166).

Furthermore, João Espírito Santo found connections between Bomtempo's second version and the piano method by Johann Nepomuk Hummel, whose highly acknowledged and well-disseminated two-volume work was published in 1828. Because of the detailed similarities between Hummel's work and the content of Bomtempo's new

chapters, Espírito Santo argues that the manuscript could only have been written after Hummel's method, opening a gap in time of 12 to 26 years between Bomtempo's 1816 publication and the extended version of his method. The contents of both works resonates with changes over this time period, during which the piano became increasingly omnipresent and available in a variety of makes and models. The changes in musical practice during those intervening years are also perceptible in the differences between the two versions of Bomtempo's method. For example, while the publication from 1816 includes the word "harpsichord" in the title and body of its text, the second version omits the word altogether, aiming at a more up-to-date culture of piano playing.

In Bomtempo's biography, written by Ernesto Vieira in 1901, the musicologist criticizes Bomtempo's method for its pedagogical pace, which Vieira deems too accelerated (Vieira, 1901, p. 123). In fact, this assessment is accurate regarding both versions of the work. The jump from elementary theoretical content to practical material involving counterpoint lessons and exercises focused on advanced techniques and specifics (double trills, broken octaves, and full chords), allows little opportunity for incremental development. The range of challenges proposed in comparison with Clementi's and Cramer's approaches makes of Bomtempo's method something of an all-in-one work. In contrast, both of his colleagues published introductory works contemplating rudimentary aspects of piano playing and separate sets of études.³

Today, in light of the vast variety of resources available, Vieira's assessment rings even truer. Nonetheless, the lessons, scales, exercises, passages, études, and preludes contained in Bomtempo's method constitute an array of tools for musical development that are valuable to this day. The isolated approach to different pedagogical genres is often imbued with musical artistry.

Focusing on the most original contribution of Bomtempo's method—its second part, which is centered on applied music—may give us a better understanding of how the content of Bomtempo's book unfolds, and the composer's approach changes from one version to another. All manuscript images are extracted from the second, unpublished version, whereas the edited ones are drawn from the first published edition.



Figure 2. Five-finger exercises extracted from both versions.

Five finger exercises: Named simply as *exercícios*, these excerpts of scales for an unchanged hand position are presented in the first edition. In the second version, they are fully written out in all keys and conclude with authentic perfect cadences. As a follow-up, Bomtempo builds different melodic combinations in the interval ranges of a fifth, a

³ In addition to Clementi's *Introduction to the Art of Playing on the Piano Forte* (1801), the Italian composer published three sets of études named *Gradus ad Parnassum*, op. 44 in 1817, 1819 and 1826. Johann Baptist Cramer, in turn, arranged for publication of his *Anweisung das Pianoforte zu spielen: oder, deutlicher Unterricht in den Anfangsgründen der Musik: die vorzüglichsten Regeln des Fingersatzes in vielen und gewählten Beispielen, wie auch 41. Lectionen und Vorspiele in den vorzüglichsten Dur- und Molltönen* (1813) and a series of études called *Studio per il pianoforte*, op. 50 (1804, 1807-08).

sixth, a seventh and an octave. Derived from the same reduced written standard of the first edition, all of them are equally laid out for both hands in unison.



Figure 3. Scale.

Scales in all major and minor keys: Spanning two octaves, these scales are followed by a chromatic scale. In the manuscript, for no apparent reason, scales appear after the lesson section, thereby disrupting the continuity of content originating with the five-finger exercises.

In the second version of the method, the composer includes additional scales whose design reaches a tenth in relation to the root note. They are organized in two groups, according to the color of the keyboard root keys (white or black).



Figure 4. Scales.

The section of scales extends with a group of contrary-motion runs for distinct intervallic distances between hands. After a number of exercises on repeated notes, trills, doubled thirds and harmonic sixths—all of them absent from the published edition—Bomtempo resumes and concludes the content of scales with doubled-third runs. The multitude of melodic scales presented in the manuscript attests to the primary importance given to finger dexterity through the practice of scales. This concern by the Portuguese composer and his colleagues originated a tradition that would last throughout the nineteenth century and be reproduced by a multitude of piano methods. Whereas the fingerings from the initial publication follow the old standard—that is, thumb is indicated by an X, the index finger by #1, and so on, the manuscript fingerings already bear the conventional terminology.

The first edition presents a series of exercises for different motivic cells, such as repeated notes and harmonic intervals of thirds, sixths and octaves. These are absent from the manuscript, even though shortened references to them appear amid blank pages, contributing to the Espírito Santo's thesis of an unfinished document.





Figure 5. Exercises using intervals of a sixth extracted from both versions.

Some of Bomtempo's modifications to the first edition in the second, unpublished version, are concerned with clarity of presentation: in the trills section, the exercises presented in figure 6a are given more explicit instructions in figure 6b. The exercises themselves are practically identical in both versions except for the transposition of the notes by a fourth:



Figure 6a. Trills as presented in the published version



Figure 6b. Spelled-out trills appeared in the second version only.

The following figures show different forms of double trills, reflecting not only a more elaborate conception for the exercises as compared to the first edition, but also Bomtempo's acquaintance with advancements in the idiomatic use of the keyboard that appeared in the repertoire in the first half of the nineteenth century.



Figure 7. Trills for both hands traditionally used.



Figure 8. Trills for alternated hands.

Bomtempo's lessons resemble the species counterpoint proposed by Johann Joseph Fux, as published in his *Gradus ad Parnassum*, from 1725.

Lesson 1 takes up the second species, elaborating two notes against one;

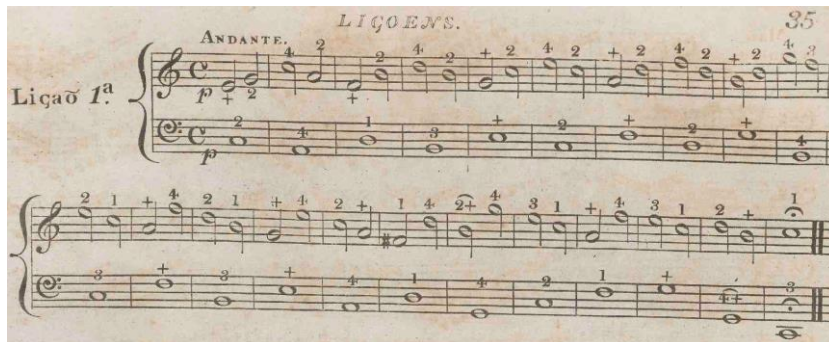


Figure 9. Lesson 1.

Lesson 2: Bomtempo uses three voices with slurred notes. In this respect, this lesson resembles Fux's fourth species, even though it does not include harmonic suspensions, which are the main point of Fux's model, called syncopation.

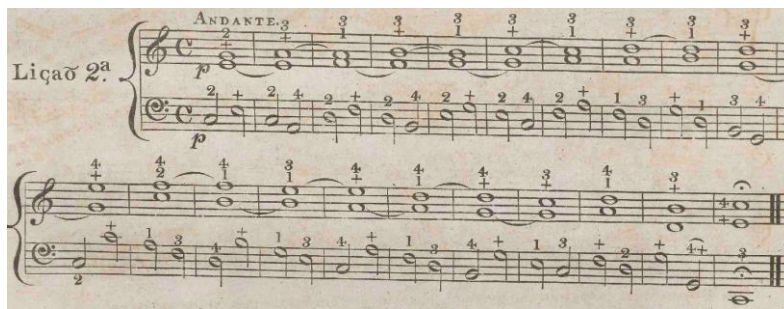


Figure 10. Lesson 2.

Lesson 3 is the equivalent to Fux's florid counterpoint, combining distinct rhythmic structures.

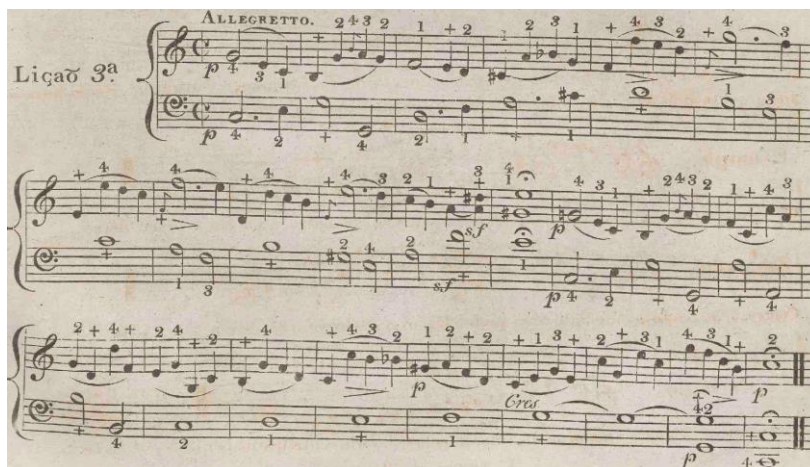


Figure 11. Lesson 3.

In general, Bomtempo's lessons serve as harmonic exercises rather than well-finished piano pieces for the beginning composer-instrumentalist. Nonetheless, in Lesson 4, the composer introduces an inferred minuet.



For the revised version, Bomtempo rewrites the same minuet in lesson no. 12 to include more embellishments. He also merges this lesson and lesson no. 6, from the published edition, into a single unusual and rather intriguing modulatory piece. The change in time signatures dividing the piece into two completely distinct sections, perhaps justifies the absence of a *da capo* signal in the end, typical of ternary movements. It also enhances the pedagogical lineage of the piece, in which stylistic conventions are apparently overlooked in favor of other specific musical elements.





Figure 13. Lesson 12 (unpublished manuscript).

Designated as “passages” by Pedro D’Alvarenga, one of Bomtempo’s biographers, the following section of exercises appear fragmentary in nature. Bomtempo organized the set according to the right-hand finger chosen to start each exercise. They therefore include exercises beginning with the thumb (from no. 1 to no. 27), the index finger (from no. 28 to no. 35), and so on:



Figure 14. Sixty exercises (from no. 1 to no. 12).

The preludes of Bomtempo’s method emulate neither the more or less autonomous pieces of the Baroque era, nor the type of character piece that would predominate in the nineteenth century. Instead they follow the common practice of Bomtempo’s time that lasted until the early twentieth century, working as compositional exercises in synchrony with the genre’s original function of introducing a piece of music. Altogether they form a set of 30 musical epigraphs.



Figure 15. Preludes 1-4.

Regarding Bomtempo's études, Jean-Paul Sarraut's 1970 catalog of Bomtempo's works cites two nonmatching manuscripts of the first edition supposedly located at the Ivo Cruz collection and at the National Library of Portugal. Notes in the NLP manuscript attribute some of the études to Haydn, Mozart, Cramer, and Clementi. Bomtempo would have been the author of only some of the various musical pieces featured in his method.⁴ This information is possibly spurious, for Alvarenga did not transfer the descriptions to his own catalog from 1993, and Santo subsequently did not find these manuscripts. Even though Mozart and Haydn did not write études for the piano, the authorship and origin of these études are a potential area for further investigation. The possibility of rebranding passages of other composers' repertoire as études is a subject of consideration when dealing with pedagogical literature of this period. The already-mentioned borrowings that Clementi made for his own method from 1801 is the example closest to Bomtempo that demonstrates this practice. However, despite Sarraut's claim, I have found no pieces by other composers that support the attribution. Given the lack of evidence to the contrary, all pieces included in Bomtempo's method are considered of his own.

In his 12 études, Bomtempo's style is conspicuously similar to that of Clementi and Cramer. The Portuguese composer converts the content previously explored through exercises into well-rounded pieces. The opening étude explores a somber mood where left-hand broken octaves establish an ostinato movement supporting trumpet-like calls. The material presented in the introductory measures returns as a coda, framing and concluding the piece in a hesitating manner.

⁴ Jean-Paul Sarraut, *Catalogue des OEuvre de João Domingos Bomtempo* (Lisbonne[?]: Fondation Calouste Gulbenkian, 1970), 68. Sarraut's catalogue apparently is the only twentieth-century reference of this kind issued before Alvarenga's catalog from 1993.



Figure 16. Étude 1.

Bomtempo covers a variety of musical elements in his études, revisiting them in different pieces. These elements can be summarized in the following way: broken-chords and octaves designing harmonic progressions (nos. 1, 2, 6, 10 and 12); sequences of chords and octaves (nos. 9, 11 and 12); harmonic thirds for combined and separated hands (nos. 3 and 5); repeated notes and chords (no. 5); alternated and crossed hands (no. 7); triplets, scales, arpeggios and trills (nos. 4, 5, 8 and 12); two contrasting voices played by the same hand (no. 10).

Except for the elements explored in études no. 7 and 10, all of them are isolated and approached in previous exercises within the method. Études no. 5 and 12 are the only ones that bear changes of time signature and tempo; both concentrate major combinations of the musical elements incorporated in the set.

While Bomtempo's method was seen as an introductory work for piano pedagogy within Portuguese lands, the method is not nationalistic in its musical contents. The apparent national appeal in its frontispiece seems aimed purely at fostering a national interest in the culture of playing piano (and initially also harpsichord) and should not be construed as an attempt at promoting Portuguese culture. Bomtempo dedicated his publication to the Portuguese nation, but used practices originating in other cultures to elaborate content through well-established genres. The value of his work emanates from the diversity of subjects related to piano practices that his method managed to cover by means of exploring a number of musical genres. As Bomtempo planned to write a method for composition to be included as a second part of a comprehensive method, the focus on piano technique, especially in the second version of the piano method, can be understood as a narrowing-down of the subjects related to piano practice. Influenced by masters of piano pedagogy living in England, but also borrowing from Hummel's method, Bomtempo's work can be seen as an attempt of pedagogical contribution with ties to the British piano school, but also a method that presents original material that stands out as interesting music to be explored.

Considering the need for innovation in pedagogical practices, how can this early nineteenth-century piano method strike interest as an applicable pedagogical work today? Bomtempo's method can work as an alternative to well-disseminated and perhaps overplayed mainstream musical scores, especially the études by some of his contemporaries. Moreover, the historical importance as the first piano method written in Portuguese sheds light on a repertoire that failed to achieve the same international reputation enjoyed by the countries at the center of Europe's influential music traditions, namely Italy, Germany, France and England. The incorporation of some études, lessons, and preludes into the contemporary piano pedagogy may awaken interest in other manuals or method works of the Iberian lineage.

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Piano virtuosity today: a paradigm shift?

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Abstract: Starting from Ligeti's *Études* for Piano, our goal is to discuss the changes that occurred in the virtuosistic approach to piano compositions in the last decades of the twentieth century. Comparing Romantic and Contemporary views of virtuosity, we argue that the central issue for pianists regarding current repertoire is not self-improvement anymore, but the acceptance of their human limitations. Then, we show to what extent electroacoustic experiences had contributed to such transformation, having led composers and performers to face the "human versus non-human" duality.

Keywords: piano virtuosity; contemporary piano repertoire; Ligeti-Piano *Études*

Piano is probably the most representative instrument of the 19th Century and is embedded with this period's *Zeitgeist*. Emerging in the latter part of the 18th Century, piano's difference from former keyboard instruments was the possibility to explore the gradations between the *piano* and *forte* dynamics. However, Bartolomeo Cristofori's invention was empowered and reached its modern shape after Industrial Revolution, through which improvements such as the iron frame were made possible, resulting in a keyboard instrument with a more powerful sound range.

In *Hammerklavier Sonata*, op. 106, Beethoven exploits exactly the piano technological conquests, and this factory process reflects the new panorama of Romantic Era. Firstly, we observe the idea of a composer's independence from Aristocracy and Church, which leads to the autonomy of music aesthetics and to the attempt to incorporate the very life and experience of artists within this autonomy, transforming part of their universes into an independent aesthetic object. It is interesting to point that the word *Aesthetics* was first used by Baumgarten in 1750 and referred to the "sensitive and affective man's behavior in his relationship with the beautiful object" (Figueiredo, 1994, p. 68), serving as the basis for the 19th Century ideal.

This central thought of autonomy and individuality that emerged in the late 18th Century has driven to the independent role of the performer, and not least to the rise of the paying audience comprised of the ascendant bourgeois. All these instances were the brand-new pieces of a complex gear that gained force in the 19th Century.

The appearance of the *virtuoso pianist*: Liszt as a model

Our special object of interest and research is the role of the performer and the emergence of the *virtuosi*. The most illustrious *virtuoso* pianist was Liszt, who created the concept of solo *recitals*, deeply forged the idea of performer and constituted the basis of former piano pedagogy. The role of Liszt on piano performance history and his impact over Romantic Era has been profoundly controversial since his time. Writing about Liszt's performance, Danish writer Hans Christian Andersen once stated that

Liszt's whole appearance and his mobility immediately indicate one of those personalities toward which one is attracted solely by their individuality. As he sat at the piano the first impression of his individuality and the trace of strong passions [...] made me imagine that he might be a demon (Andersen *apud* Bernstein, 1998, p. 110).

In the next excerpt, we can observe, however, the mesmerizing influence of Liszt:

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I sat next to Liszt, and my great delight was in watching him in observing the sweetness of his expression. Genius, benevolence, and tenderness beam from his whole countenance, and his manners are in perfect harmony with it. [...] He played one of his own compositions... There was nothing strange or excessive about his manner. His manipulation of the instrument was quiet and easy, and his face was simply grand. [...] There was nothing petty or egoistic to mar the picture (Eliot *apud* Bernstein, *op. cit.*, p. 111).

Although Andersen and Eliot had had diametrically opposite impressions about Liszt's performance, his ability to connect with the public was evident. In this sense, Martins (2007) states that one of the main goals of Liszt's compositions was the complete submission of the audience to a great performance, and this fact led the composer to establish high-level criteria to piano technique, thanks also to the technologically empowered piano. Curiously, this aspect of Liszt's art motivated Heine to make the distinction between poets and *virtuosi*, the former represented by Chopin and the latter, by Liszt. For Heine, Chopin transcended the merely technical issues in his compositions and reached the realm of the dream, of the homeland, of the ineffable in his poetics. In contrast, for him Liszt was prosaic, grounded in the manipulation of extrinsic techniques, which art lies only on a superficial surface. From Heine's writings on Liszt, Bernstein (1998) states:

There is no original presence behind his appearance, for his presence as Liszt consists precisely of his staged appearance. Liszt's art is not *composition*, expression in revelation, but performance: the organization and realization within time of the technical means of producing effects (p. 67).

With Heine differentiates poetry and prose on 19th Century piano repertoire and opposes Chopin and Liszt, an intriguing issue becomes implicit: a quarrel between musical expression and 'mechanical technique', as if both were dichotomic and not undissociated aspects of the piano technique. Although Liszt's compositions and technique were not only based on purely 'mechanical' aspects (Watson, 1994; Westney, 2003), the fact of being a virtuoso remains evident on his piano works, demanding physical force from performers. In this sense, as stated in the Romantic Era, the aim is that the virtuoso pianist should reach the sublime and transcend him/herself, overcoming his/her own limits as a human being.

One of the most indicative aspects of such behavior is the production of piano compositions that propose fast *tempi* – through which virtuosi "would pursue, beyond the limits of the proposed *tempi*, their own glorification" (Martins, *op. cit.*, p. 184). Martins goes further and affirms:

The interpretative constancy in those shifts aiming at 'breaking a new record' would be one of the reasons to a certain flexibilization of the tradition [...]. The voluptuousness of quickness is sought after by a number of pianists, and if one of them is prominent, there will always be a risk that new generations will pursue this achieved alternative as a parameter to new challenges. This desire towards **shock** reaches, consequently, a segment of pianistic tradition that is basically preserved (p. 184).

Martins touches on a very interesting point: a kind of continuous line within piano technique and repertoire traced by tradition, which is essentially based on overcoming the performer's physical limits. Thus, we can ask: how does this tradition remain preserved in piano repertoire nowadays? Is this traditional feature preserved? In which way have current practice and repertoire contributed to breaking paradigms?

Ligeti's Études for Piano: a rupture?

It is pivotal to analyze the paradigm of virtuosity on contemporary piano panorama and repertoire. In this context, György Ligeti's *Études for Piano* consist of a fundamental example of confluence between tradition and rupture of paradigm. In this collection of works, written from 1987 to 2001 and comprising 18 études divided in three volumes, we can observe a strong influence of electroacoustic thinking alongside the composer's experiences in the Electronic Studio of Cologne some decades before. Within this collection, Ligeti's *Piano Etude 14A (Coloana fără sfârșit)*, written in 1994, consists of an interesting example of instrumental scripture stretch from electroacoustic music. The piece is built with non-repeated patterns for right and left hand, which must be played in an extremely fast tempo (*Presto possibile, tempestuoso com fuoco*). In case of obedience of all composer marks, this etude is impossible to be played by a human performer. In fact, on performance instructions of *Etude 14A*, Ligeti (1998, p. 69) suggests a piano row for the performance on the specified tempo. However, he observes that a pianist can face the piece in a very satisfactory way with proper preparation – which includes a tempo diminution in relation to that one suggested by the composer. In a second moment, Ligeti decided to compose an easier version of this etude, which is known as *Étude 14 (Columna infinită)*.

It wasn't in fact Ligeti's first approach to the "unplayable compositions". Under the supervision of Jürgen Hocker, Ligeti transcribed to piano row almost all piano etudes conceived before *Etude 14A*. On these versions, Ligeti not only transcribed, but intensely explored the mechanical possibilities of the instrument, and had made it playing simultaneously in all registers, choosing also faster tempos if compared to the original piano etudes. Ligeti was fascinated with Conlon Nancarrow's *Studies for Piano Player*, whose complexity make them impossible to be played by a human performer. In this context, from the moment that the scripture gesture transcends performer's gesture factibility, we can affirm that the acousmatic experience and the freedom of performance are evoked.

Ligeti's choice highlights how electroacoustic thinking was pervasive in his compositional thinking even in strictly instrumental works. At the same time, Ligeti does not migrate to the electroacoustic world itself, but remains at the realm of acoustic sounds when he chooses the evocation of *meccanico* aspects in his compositions, being inspired by Nancarrow strategies on his works for piano player. Anyway, from the moment where these ideas are applied on a purely instrumental universe, the performer will irrevocably face a new *status quo* of the virtuosity concept, expanded by specific acquisitions from the electroacoustic genre.

Martins (2007) states that "the path of [piano] tradition has, over the last two centuries, been influenced by virtuosity" (p. 183). From this statement, when Ligeti's *Études* proposes an expansion for the concept of virtuosity, it checkmates the piano tradition itself. Ligeti's compositional journey departs from the traditional basis: the *étude*, which is, besides *concerto*, the most fundamental genre to piano technique and, consequently, to safekeeping tradition. As previously remarked, the tendency towards shock and "breaking performance records" have been the foundation of piano tradition since its sedimentation, this tendency being closely related to the exploitation of fast *tempi*, aiming to create a physical difficulty for the performer. However, in opposition to the romantic idea of virtuosity, which pointed to the transcendence in reaching the sublime and encouraged that the performer has no limits – even physical ones –, Ligeti's piano repertoire obliges performers to face the reality of human fallibility. When Ligeti himself

suggests a non-human performance to his *Étude 14A*, it is time to admit that the tradition based on “record breaking” has reached its limit, or even better: this misconception must be reviewed. The *juggler-virtuoso* is, more than ever, a nonsensical character: machines can do acrobatics infinitely better than us. Considering that Martins’ ideas are plausible, it is time therefore to rethink and reconfigure the foundation of piano tradition and, therefore, the concept of virtuosity and the role of the performer.

In these regards, the Italian composer Luciano Berio provides us with some interesting paths. In his famous interview to researcher and pianist Rossana Dalmonte, Berio (1987) established a comparison between romantic and contemporary man. For this composer, “romantic man was surrounded by a mysterious and impassible nature. Man today is surrounded by an equally mysterious and hostile culture [...]” (p. 125). From this idea we can infer that today’s man differs from the romantic one because the former does not seek the contemplation of the sublime. On the contrary, the hodiern man aims to access and get into these mysterious fields – and makes it through the ability of thinking. And that is exactly what Berio proposes: for him the tension that typifies virtuosity must derive from how a complex musical idea brings changes in the relation performer/instrument. It demands not only a high-level virtuosity in terms of technique, but, above all, an intellectual virtuosity. In this context, piano emerges as a mediator of musical speculation. Therefore, the role of performer is reshaped: he becomes a musician that can transit within a wider historical perspective, solving the tensions between creativity in the past and today [...], and which virtuosity is, above all, a conscient virtuosity” (p. 77).

Whatever the case, Ligeti’s piano *Études* remind us that it is time to tackle this question and deeply reflect on these issues. It seems that it is the 21th Century a time of reviews and reconsiderations. The virtuosity connected to the romantic perspectives of the sublime seems to be overpassed nowadays, and our goal for now is to understand how performers can dialogue with virtuosity in a computer and machine era, perhaps recognizing human limitations. This is a question that is not close to be answered.

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(Re)constructing Early Recordings: a guide for historically-informed performance

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Abstract: In recent years, early recordings have become a primary source of musical research in multiple music disciplines. Such recordings, typically dating from the late 1800s through to the early 1900s, employed mechanical sound-reproduction technologies to capture performances by many of the leading figures of the time. As such, they offer valuable insights into the aesthetic tendencies and preoccupations of the late nineteenth and early twentieth century musicians, capturing and preserving performance styles, traditions and musical approaches of an age that has long-since passed. Unfortunately, very little research has been done into the production of such recordings and, as a result, we do not know to which extent musicians needed to adapt or change aspects of their performances when recording mechanically. This lack of knowledge has implications for any research that employs early recordings as a primary source within contemporary musical research. In response, this article introduces a Leverhulme-funded research project “(Re)constructing Early Recordings: a guide for historically-informed performance”. The first year of this project focuses on recordings on wax cylinders made by Julius Block, a music enthusiast and recording pioneer. Between 1889 and 1927, Block recorded some of the most eminent musicians and artists of his time, including Anton Arensky, Paul Pabst, Sergei Taneyev, Leo Conus, Jules Conus, and Anna Yesipova, among others. This article presents a case study based on the reconstruction and simulation of Block’s mechanical recording processes to capture performances using wax cylinders. Digital technologies were also used for the purpose of comparative analysis. Taken as a whole, the article serves to promote the use of early recordings, and proposes a method for their future analysis and use.

Keywords: Early Recordings; Reconstruction of Recording Processes; Wax Cylinders; Julius Block

Early recordings provide clear evidence of past performing practices. Such recordings, particularly those produced during the late nineteenth and early twenties centuries, enable us to hear some of the most significant performers of an age now passed; through such recordings, one may discover surprising ways in which performers approached the musical text, whilst encountering styles, traditions and aesthetic tendencies that differ, sometimes wildly, from our contemporary approaches to the same. For researchers of such practices, early recordings are invaluable; early recordings do not always correspond with their written counterparts and they often provide information about performance styles and techniques that is rarely discussed in written evidence. Early recordings are therefore a valuable form of primary evidence that allow performances of the past to be repeated and systematically studied using a wide range of different research methods.

Unfortunately, the use of early recordings in scholarly research is still relatively rare. Despite a number of excellent publications on the topic (Philip 1992; Philip 2004; Brown 1999; Day 2000; Milsom 2003; Peres Da Costa 2012) such recordings are often overlooked. This is, perhaps, because early recordings (as, indeed, all forms of evidence) have their limitations; as has been widely acknowledged, individual recordings do not merely offer a snapshot of an entire tradition. Rather, they evidence singular performances by individual musicians (or group of musicians). This becomes all the more significant when interpretative and improvisatory aspects are taken into account; notations and performance markings were frequently suggestive, rather than prescriptive, and as a result, recordings do not merely capture individual instances of performance, but individual interpretations (Butt 2002). This must be taken into account

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when such recordings are used in any given research context; despite the many things that one may learn from early recordings, they are a highly specific form of evidence that cannot be relied upon without additional supplementary evidence.

Alongside the specificity of early recordings, there are questions about the technologies involved; the performances heard on early recordings are necessarily and understandably conditioned by the recording machinery of their day, and this potentially limits their use within research contexts. This point has been raised by Richard Taruskin, who notes that recordings have an ambiguous relationship with performance, as the technologies involved and their potential influence upon the behaviour of the performer must be accommodated (Taruskin 1995). Furthermore, recording technologies are rarely transparent; durational limitations, the placement of the recording cones or microphones, the amount of surface and background noise, and the potential for multiple takes and re-takes are but a few of the many factors that potentially influenced the production of each recording.

Whilst questions about the specificity of recordings might be resolved, or at least understood, by reference to additional research sources, very little research has been undertaken into the production of early recordings. This makes it extremely difficult to assess the many factors that may, or may not, have influenced or otherwise affected performances that have been recorded. To this end, the author's Leverhulme-funded research project "(Re)constructing Early Recordings: a guide for historically-informed performance" involves a practical investigation into the recording methods of the past; early recording technologies are used to capture a range of recordings, in order that the specific affordances and constraints of such technologies might be fully understood in relation to the performances that they captured. The article presents a case study based on the first year of this project, involving the reconstruction and simulation of a mechanical recording process; a series of piano performances were recorded using wax cylinders. The case study considers interpretational changes which had to be undertaken in order to record the piano mechanically, whilst addressing some of the various factors impacting upon the recording process. Although only part of a larger investigation, the case study demonstrates some of the various ways in which mechanical recording processes were employed, and thus helps to explain some of the factors that need to be addressed when using early recordings as a form of evidence.

Case Study

The wax cylinders I decided to recreate were originally made by Julius Block (1858-1934), a music enthusiast and recording pioneer. Between 1889 and 1927, Block recorded some of the most eminent musicians and artists. Born in Pietermaritzburg, Natal, in 1858, he had hopes for becoming a musician, but his father, a wealthy businessman who represented two American trading companies in Russia, insisted that he devoted his life to business. The companies flourished, and Block became a very wealthy man, selling first bicycles to Russia, together with sowing machines and various new innovations. Travelling for business, Block was in New York in 1889, when he found out about Edison's phonograph. He soon paid Edison a visit, and purchased a recording device. Starting from 1889, Block organised phonographic soirees where he recorded some of the most important musicians of his time, as well as artists and other important people - such as Tchaikovsky, Tolstoy, Rimsky Korsakov, and Anton Rubinstein. It is because of Block we can hear Josef Hofmann only a year after Rubinstein's death, Paul Pabst - Liszt's pupil who died in 1897, Arensky performing his own compositions, Lavrovskaya, Yesipova, Paul Pabst, 11 year old Jascha Heifetz, Nikitsch, and many many others. Block cylinders are the earliest surviving recordings ever made of music by Bach, Wagner, Chopin, Schumann, Donizetti, Bizet, Tchaikovsky, Verdi, and others. Importantly, these cylinders are the first systematic effort to preserve composer's

interpretations of his own works. He began this in 1892 and was years ahead of Gramophone Company's projects with Saint-Saëns and Grieg.

Even though Block received some training on the use of the phonograph from Edison's staff, he underwent through a long process of teaching himself how to record. As a result of this lengthy process, his cylinders vary in quality. During my own reconstruction process, all the cylinders were made by Duncan Miller, a recording technician specialising in mechanical recordings. I did not have any experience about the practicalities of the mechanical recording process, so this was a completely new experience for me; similar to the first recording artists, I had a very limited understanding of what I would hear back after recording. Individual performances were not only captured on wax cylinder; they were also recorded digitally, by Adam Stanovic, Senior Lecturer in Music Technology at The University of Sheffield. For reasons of duration, comparisons between the two recordings - mechanical and digital – is not discussed here, but offered in a separate article to be published in late 2018.

The piano, as an instrument, has undergone significant changes since the first sound recordings were made. The action on the pianos then was much lighter than nowadays and, in general, the instruments had distinctive tone colour. As a result, one does not play the instrument from the nineteenth century and contemporary piano in the same way, and the instrument itself offers different sonic result. With this in mind, it was important to choose an appropriate instrument for the reconstruction. Unfortunately, however, the instruments recorded by Block are unknown. Based on listening alone, it is more than possible likely that his wax cylinders were used to capture a range of different instruments. Since Block lived in Moscow until 1899, it is possible that he used a Russian instrument, such as Becker, Diedrichs, Schreder. He later moved to Germany and, afterwards, Switzerland, where he died in 1934. Around this time, a notable family would most likely have a German or French instrument, such as Pleyel, Blüthner or Bechstein.

I was unable to locate any of the popular Russian pianos of the nineteenth century. However, I was fortunate to find Besbrode Pianos, based in Leeds; this specialist store kindly offered one of their finest instruments for use in this project. The piano used in this case study was concert grand Bechstein (serial number: 13420, reference number 1940), made in 1882. The Bechstein was effortless to navigate, with a wonderfully rich and powerful tone. The mechanics, in excellent condition, were recently refurbished along with the pedals. Even though it is highly unlikely that Block's cylinders were recorded on piano of this size (length: 265cm, width: 155cm), this instrument was of a suitable age, while its size was surprisingly helpful; Besbrode Pianos is based in a Victorian warehouse, with huge open-plan showrooms. A piano of this size was necessary to fill the space and, if recorded in a smaller room, the same instrument would have been too loud and powerful.

Three recordings were reconstructed in this case study: 1) Anna Yesipova's (1851-1914) cylinder of Benjamin Godard's *Gavotte* in G, Op. 81 No. 2 (C136, made on the 15th November 1898 in Julius Block's home in Moscow); 2) Anton Arensky's (1861-1906) performance of his own *Nocturne* in D flat Major, Op. 36 No. 3 (C114, made on the 25th November 1894); and 3) Leonid Kreutzer (1884-1953) playing Frédéric Chopin's *Mazurka* in G minor, Op. 67 No. 2 (C141, made in 1915 in Germany).

Anna Yesipova was one of the leading pianists and pedagogues of the time, and Godard's *Gavotte* is her only surviving recording (although there are piano rolls that she made for Welte-Mignon). Yesipova had coaching from Liszt, and was one of the most important pupils of Theodor Leschetizky. Accordingly, it was very interesting to learn about her technique from this recording; although this 1898 cylinder is not very well recorded, it offers an audible example of her exquisite musical personality and

astonishing technique. I chose this wax cylinder as it was challenging to recreate her only surviving recording, without other sonic evidence to inform about this pianist's technique and pianistic style. I chose Anton Arensky's performance of his own Nocturne for different reasons. There are several surviving recordings of this composer playing his pieces, which inform us about his pianistic style and ideas. This cylinder was of my interest as I wanted to recreate composer's reading of his composition, which was different to what he wrote in the score. It was very interesting to explore the textual changes which Arensky made during his own interpretation of his piece. Lastly, cylinder of Leonid Kreutzer playing Chopin's Mazurka in G minor, Op. 67 No. 2, was the third recording in this case study. Kreutzer was a student of Anna Yesipova and Alexander Glazunov, and a well-known pianist of his time. This recording was chosen because of number of the textual changes, and his use of dislocation and rubato.

This case study began with a test of both the instrument and the room. It was a cold day, and the phonograph needle was making very shallow grooves in the wax; when the temperature is higher, the needle enters the wax more deeply and is therefore able to capture and reproduce at a higher volume. The room temperature, which was circa 15 degrees Celsius, meant that I needed to play much louder than planned. During the recording preparation, different types of recording cones were tested, along with their positioning. The types of recording cones, which vary in size and material, invariably determine aspects of the spectral and tonal balance and, for this recording session, we tested cones made of copper, tin, and tin wrapped with string, which varied in sizes between 60 and 100 centimetres. Grand pianos are more difficult to record than uprights, as it is more challenging to find a good placement for the cone, where the sound is neither overly strong nor overly weak. If the sound is too loud, the needle makes a very deep groove, and can even chip the wax on the cylinder. If the sound is not strong enough, then the needle does not make a groove deep enough to register sound on the cylinder. The recording cones were moved around the piano until an ideal best position was found, in which sound may be registered without risk of chipping the wax. At this point, the piano lid was opened, and the recording cone was facing it, standing on a table of appropriate height.

Three recordings, three different takes

I did not aim to copy the original recordings, since I believe that that is neither possible, nor desirable. Rather, I absorbed some of the various ways the three pianists interpreted the recorded repertoire, and ultimately used the same kinds of expressional techniques used by the recording musicians - including dislocation, un-notated arpeggiation and metric rubato. I also made cuts in the text as on the original recordings, which was also necessary because of the duration of the cylinder (c.2'30").

Yesipova's recording is not the best quality, however even through a layer of hiss and cracks, it is more than obvious that the pianist had an extraordinary piano technique and musicality. Her legato was extremely smooth and sliding, and her recorded performance showcases an effortless and playful pianism. Gavotte is not a technically demanding piece, however it is quite fast with demisemiquaver runs throughout. Yesipova makes small textual changes, which sound improvisatory in their nature. When I started recording this piece with phonograph, it soon became obvious that I am not using the same type of pianistic technique as Yesipova. When played back, my cylinders were very clear. However, my playing did not have the kind of legato that Yesipova managed to produce on the original recording. Also, even though her cylinders are not particularly clear, her dynamic range is significantly more pronounced than I initially managed.

After series of experiments, I managed to make certain changes that achieved similar results to Yesipova. Firstly, I managed to achieve a dynamic range. However, I was forced to start this range with a quite loud mezzoforte at the quiet end. This enabled me

to vary my dynamic range, albeit in a demanding and unusual way, becoming very loud as I progressed. Secondly, it became obvious that Yesipova's legato was made entirely with her hand, and not her fingers; when using finger legato, my runs did not register as smooth as hers, but a switch made an immediate difference. By the time the recording was complete, I made five cylinders of this piece. I was not particularly satisfied with the sonic results. However, this reconstruction enabled me to learn the most; the process of registering sound on the cylinder, alongside using Yesipova's recordings as a guide, directed me towards a different piano technique.

When recording Chopin's Mazurka, Kreutzer stops his piece in measure 31. This is because he also recorded Liadov's Etude in F, Op. 37 on the same cylinder, and he would not have time to play both in their respective durations. Since I was not performing Liadov, I recorded the whole of the Mazurka. In doing so, I discovered a range of different problems. The piece is fairly slow, and Kreutzer uses numerous dislocations and unnotated arpeggiations, whilst changing tempo freely and often. When I listened back my first take, my left hand was almost inaudible. Once again, I had to address the dynamic range; the left hand had to be significantly louder than I originally intended it (almost as loud as the right hand). The sensation of playing this piece very loudly, almost without any dynamic difference between the hands, was very strange. Furthermore, I used many more dislocations than I would have done usually. The end recording, by contrast, suggests a subtle and gentle interpretation of Mazurka, with the left hand being much softer than the right, and with plenty of dynamic shadings.

The third recording, as previous two, produced similar problems in terms of the dynamic range, alongside some new complexities. Arensky performed his Nocturne with a range of expressional techniques and textual changes which I attempted to follow. As the final piece in the recording session, I took on board everything I learned when recording first two pieces and, by now, my left hand was louder and I was able to make more obvious dynamic shadings starting with mezzoforte dynamics for the lower pitches. The challenge, in this instance, related to duration; this piece is the longest of the three, as I almost ran out of recording time on the cylinder. The piece was almost too long to get on the cylinder completely, and I was constantly aware that I could run out of time, which particularly influenced my rubato playing - every time I slowed down, I made sure that I make it even later on.

In summary, therefore, I had to undertake a number of changes to my piano playing when recording on these cylinders:

- 1) The dynamic shading was very limited, and the cylinder could not register any playing below mezzoforte. This could be due to the cold weather, and room temperature; even though I used an extremely loud instrument, I still had to work hard in order to register all of the text.
- 2) The dynamic differences between the hands were severely limited. I wanted my left hand to be registered as it is on the original, meaning that I had to play significantly louder than I would normally attempt. This felt very unusual during the recording process, as my playing sounded very unmusical. The registered cylinders, by contrast, do not reveal this approach to recording; they sound as if the left hand was recorded significantly less loud than the right.
- 3) Dealing with the time limitations of the cylinder was extremely stressful, especially when approaching piece which was longer than the cylinder length. I was constantly aware that I might run out of time. This certainly influenced my performances, particularly when using rubato; I found myself rushing to make up for every ritenuto.

4) Because I had to play everything so loudly, I used more rhythmical changes than usual. Even though I have regularly used nineteenth century playing techniques in my own practice, these became much more numerous during the recording. I would compare this with harpsichord playing, and the various ways in which a harpsichordist might use the rhythm and tempo to make an impression of the dynamic swelling. Once I was limited in the context of dynamics, I naturally relied on the rhythm's changes, which I consequently used more often than I otherwise might.

5) There was little point in using the pedal, since it does not register well on the cylinder. Clearly preformed notes often sounded fuzzy when captured and, as a consequence, I hardly used the pedal throughout the recording.

Conclusion

The mechanical recording process explored in this case study has a significant limitation; it captures an extremely limited frequency range. The human ear is capable of discerning a frequency range of between 20 and 20,000Hz, whereas acoustic recordings could only capture sound between 100 and 4,000Hz (Maxfield and Harrison 1926; Bescoby-Chambers 1964; Day 2000). This implies that only a fraction of what we are capable of hearing was capable of being captured, but also, from a practical perspective, that certain instruments were easier to record than others; acoustic recordings were unable to reproduce all of the frequencies below the E below middle C and, at the other extreme, notes higher than the C three octaves above middle C (Day 2000). This does not mean that one is unable to hear the notes themselves; as Maxfield and Harrison explained in 1926, notes were often reproduced with harmonics alone, thus affecting the quality of the tone and their characteristic timbres (Maxfield and Harrison 1926).

For this reason, I was required to adjust the playing between the two hands, along with my overall dynamic range. The lack of any electrical or artificial amplification, along with the nature of the medium, meant that the dynamic range is limited, and very quiet sounds were impossible to capture. When recording, I was required to play loudly; however, I had to be careful not to be too loud, otherwise I could have chipped the wax of the cylinder, and the recording process would have to start again. Frequency range and dynamic range are restricted to the point that, when recording, I found pedalling very hard, similarly to Mark Hambourg's description about "watching the pedal (because it sounds so bad); thinking of certain notes which had to be stronger or weaker in order to please this devilish machine" (Hambourg 1931).

Timing was another problem; the mechanical process had another limitation in terms of the length of music that could be recorded on to a single wax cylinder. Two-minute cylinders (pre-1900) were replaced by four-minute Amberol cylinders in 1908 and, in 1904, long-playing cylinders were developed which played up to twelve minutes. I was recreating the early cylinders, therefore the timing (circa 2 minutes) presented quite a challenge. It was, perhaps, both fashionable and necessary to make cuts in the musical text when dealing with longer repertoire, particularly in the context of recording.

Conducting this case study showed how much I needed to change my interpretation, playing and technique in order to register the sound mechanically. It was highly challenging, with a number of things that I would not consider if recording digitally. I would compare this experience to the kind of exaggerated concert experience (especially in a large hall), when pianists tend to think about how their performance will sound at various points in the hall (the furthest seat from the stage, for example). The mechanical recording process involved a similar projection of playing, albeit much more pronounced. The difference between what is played and what is registered is immense, however one understands this very quickly and adjusts the playing, in order to be satisfied with the end result.

There are a range of possible directions that might be followed as a consequence of this case study. The things I am particularly interested in include: research on the registered dynamic range, spectral balance or frequency spread, and pitch changes in recordings (depth of distortion which sounds like a small vibrato on particular notes). Understanding of these variables will help to further clarify the processes involved in recording with wax cylinders and explain the many things that performers were required to do in their own performance practice. My hope is that these reconstructions will offer clarification in terms of how much of the changes needed to be done and in which particular ways. Like this, we might be able to fully grasp aspects of past performance practices and develop a body of knowledge about the recording process which bridges the divide between performance and recording.

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Un ejercicio de estilo tras las huellas de Schumann

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Resumen: El presente recital-conferencia presenta los resultados de un ejercicio de estilo enmarcado en una investigación sobre la praxis interpretativa en Alemania en el siglo XIX. Como parte de dicha investigación, se ha buscado realizar una imitación lo más literal posible de una selección de grabaciones históricas, realizando los ajustes necesarios para conseguir un resultado sonoro que se asemeje a la grabación en todos sus aspectos interpretativos. El ejercicio es una propuesta metodológica en la cual se hace una lectura de las fuentes históricas filtrada a partir del conocimiento práctico, un ejercicio habitual en áreas artísticas como la pintura o el jazz. Ya Richard Taruskin (1995) y, más recientemente, Clive Brown (2010) han evidenciado la gran discrepancia existente entre las interpretaciones historicistas de música del siglo XIX y las grabaciones realizadas antes de 1930. A pesar de que autores como el mismo Clive Brown (1999), Peres da Costa (2012) y Kenneth Hamilton (2008) han aportado una gran cantidad de información acerca de la praxis interpretativa durante el siglo XIX, esta ha encontrado poca resonancia en el quehacer de los músicos profesionales. Este ejercicio de estilo representa un paso metodológico para lograr, al final de la investigación, una mejor comprensión de lo que fuese la interpretación en el siglo XIX a través de una experiencia centrada en la experiencia práctica del intérprete. Este trabajo práctico se asemeja a la experiencia sensorial que buscasen los métodos de piano de inicios del siglo XIX, los cuales, como afirma Blasius (1996), buscaban que se aprendiese la técnica a través de la descomposición de las sensaciones corporales y los elementos del lenguaje expresivo, y su paulatina reconstrucción a través de asociaciones. El criterio para la selección de los intérpretes responde a la cercanía de éstos pianistas con Clara Schumann, Robert Schumann y Johannes Brahms. De esta manera nos acercamos a la praxis interpretativa contemporánea a estos compositores, lo cual se evidencia en las similitudes encontradas entre los recursos interpretativos usados por estos pianistas y los métodos de piano de autores como Ignaz Moscheles (1827), Carl Czerny (1838), entre otros.

Palabras clave: ejercicio de estilo; investigación artística; grabaciones históricas; praxis interpretativa; Robert Schumann; Piano

El presente recital-conferencia se centra en las características y resultados de un ejercicio de estilo, durante el cual he buscado conseguir una interpretación lo más cercana posible a una selección de grabaciones históricas.

Este ejercicio de estilo se enmarca dentro de una investigación artística sobre la praxis interpretativa en las obras para piano de Robert Schumann y Johannes Brahms, donde buscaré poner en relieve los cambios en los recursos y características en la interpretación pianística en el periodo de tiempo comprendido entre 1830 y 1893, periodo que coincide con las primeras obras para piano de Robert Schumann y las últimas obras para piano de Johannes Brahms. Hoy me centraré en algunas grabaciones históricas de obras para piano de Robert Schumann, realizadas por pianistas cercanos a él y a la pianista Clara Schumann.

El ejercicio es una propuesta metodológica en la cual se hace una lectura de las fuentes históricas filtrada a partir del conocimiento práctico, un ejercicio habitual en áreas artísticas como la pintura o el jazz. Es un tipo de ejercicio en un sentido estrictamente pedagógico en el cual el resultado final, de una u otra manera, se conoce a priori. La sensación adquiere relevancia en esta propuesta, asemejándose a la experiencia sensorial que buscasen los métodos de piano de inicios del siglo XIX, los cuales, buscaban que se aprendiese la técnica a través de la descomposición de las sensaciones corporales y de los elementos del lenguaje expresivo, para luego buscar su reconstrucción paulatina a través de asociaciones, como afirma Leslie David Blasius en el texto *The mechanics of sensation and the construction of the Romantic musical experience* (Blasius, 1996). Con el ejercicio de estilo busco enriquecer mi experiencia

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corporal (gestos y sensaciones), un conocimiento no proposicional relacionado directamente con el cuerpo y el gesto. En él, se desarrolla la imaginación en tanto que se requiere una experimentación corporal para conseguir determinados efectos sonoros o tímbricos de la grabación que sirve como modelo. A lo largo del ejercicio, ha sido necesario realizar ajustes en la técnica instrumental y en la praxis interpretativa para conseguir un resultado sonoro que se asemeje a la grabación en todos sus aspectos interpretativos. Este ejercicio de estilo busca ser un paso metodológico para lograr, al final de la investigación, una mejor comprensión de lo que fuese la interpretación en el siglo XIX a través de una experiencia centrada en la experiencia práctica del intérprete.

El acercamiento a las grabaciones históricas nace como reacción a la gran discrepancia existente entre numerosas grabaciones de música para piano del siglo XIX realizadas con instrumentos de la época y las grabaciones históricas realizadas por aquellos pianistas cuya formación musical se dio antes del cambio en el paradigma estético interpretativo de inicios del siglo XX. Esta discrepancia ha sido tematizada por autores como Richard Taruskin (1995, p.168), Clive Brown (2010 y 2013) y Peres Da Costa quien atribuye en mayor medida esta discrepancia a la evasión de los intérpretes para retar las nociones de lo que consideramos “buen gusto”, prefiriendo mantenerse dentro de la zona de confort (cf. Peres Da Costa, 2012, p.310).

A pesar de que autores como el mismo Clive Brown (1999), Peres da Costa (2012) y Kenneth Hamilton (2008) han aportado una gran cantidad de información acerca de la praxis interpretativa durante el siglo XIX, los casos en los que esta información ha ejercido una influencia directa en la interpretación continúan siendo una excepción. Clive Brown, haciendo referencia a diversas grabaciones de música de cámara, menciona como “llama la atención la aproximación totalmente moderna hacia el ritmo, fraseo, rubato y tempo, donde se observa un nivel de rigurosidad rítmica, totalmente atípica respecto a lo que conocemos sobre la praxis en el siglo XIX” (Brown, 2010, p.477). Anselm Gerhard va incluso más allá y afirma que lo que se nos vende como Interpretación Históricamente Informada, no es otra cosa que una práctica interpretativa moderna, originada en los intérpretes mismos. Una práctica moderna, afirma Gerhard, en la que aún nos encontramos influenciados por los ideales estéticos de la “nueva objetividad” de los años veinte, en la que soportamos muy poca subjetividad y libertad por parte del intérprete (Gerhard, pp.132-133).

Otra razón de peso para confrontarnos con las grabaciones históricas, recae en la barrera epistemológica a la que nos enfrentamos cuando partimos sólo de textos escritos. Como afirma Clive Brown,

“el escuchar cómo los músicos del siglo XIX tocaban, aun contando con las limitaciones y ambigüedades de las grabaciones, nos revela las dificultades a las que nos enfrentamos al tratar de entender, partiendo sólo de las fuentes escritas, cómo habría sonado la música en esa época. El nivel de desconexión entre grabaciones y fuentes escritas sugiere que gran parte del lenguaje usado para describir las interpretaciones musicales, comunicaba un significado considerablemente diferente para quienes lo escribieron, que lo que a nosotros nos transmite”. (Brown, 2013, p.72)

El proceso para llevar a cabo el ejercicio de estilo constó de varias etapas. Inicialmente estudié el repertorio de manera tradicional, hasta encontrarme familiarizado con las obras a un nivel que me permitiese tener la flexibilidad necesaria para reaccionar a nuevas posibilidades interpretativas. Seguidamente escuché las grabaciones repetidamente y realicé anotaciones en las partituras. Con el objetivo de familiarizarme con las fluctuaciones de tempo y agógica, estudié las obras en un teclado electrónico sin sonido de manera simultánea con la grabación. En este punto comencé la experimentación en el piano, en un continuo proceso de tocar-escuchar-tocar, en el cual fui descubriendo cada vez más detalles interpretativos de la grabación. Una vez que

obtuve un resultado similar al de las grabaciones, comencé a registrar en video mis resultados. En esta etapa continué descubriendo características interpretativas, especialmente respecto a las dinámicas y el fraseo. Es importante mencionar que este proceso puede siempre ser continuado, ya que no es posible dejar de lado completamente la formación y estilo interpretativo que he tenido durante muchos años. Es así que el resultado de este ejercicio es siempre un resultado parcial, que presenta una mezcla de los elementos musicales escuchados en las grabaciones junto a mis posibilidades técnicas y concepciones interpretativas.

El criterio para la selección de los intérpretes responde a la cercanía de estos pianistas con Clara Schumann y Robert Schumann, buscando así acercarme, en la medida de lo posible, a la praxis interpretativa contemporánea a estos músicos.

En el caso de Carl Reinecke, se trata del pianista más antiguo de quien se tenga registro sonoro. Nacido en 1824 en Altona (Hamburgo) estudió con Robert Schumann, Felix Mendelssohn y Franz Liszt. Muchos músicos reconocidos como Grieg, Riemann y Felix Weingartner estudiaron con él en el conservatorio de Leipzig y muchos vieron en él, al último representante de la era Mendelssohn/Schumann (cf. Peres da Costa 2012, p.83).

De algunos de los alumnos más famosos de Clara Schumann, como fueron Franklin Taylor, Mathilde Verne o Leonard Borwick, no se conoce la existencia de grabaciones, sin embargo, tenemos la suerte de contar con grabaciones de Fanny Davies (1872-1934), Adelina de Lara (1872-1961) e Ilona Eibenschütz (1872-1967), pianistas que fueron también famosas alumnas de Clara Schumann. Davies estudió con Reinecke y Clara Schumann y fue elogiada por la prensa británica como su sucesora. Fue además profesora de Adelina de Lara y quien la presentó a Clara Schumann, con quien de Lara estudiaría durante seis años.

Acerca de las obras y grabaciones a las que haré mención más adelante resulta pertinente hacer algunas observaciones. Es particularmente interesante la relación que podemos encontrar entre las maneras de tocar de los pianistas escogidos y diversas fuentes escritas del siglo XIX. Estas observaciones son sin embargo puntuales, en referencia a estas grabaciones, y no buscan, por ahora, ofrecer conclusiones generales acerca de la praxis interpretativa durante la primera mitad del siglo XIX.

El recurso expresivo probablemente más notorio de las grabaciones aquí escogidas, es la asincronía de las manos. Tanto en la reproducción de los rollos de pianola de Reinecke (Archiphon, 1992), como las grabaciones de Fanny Davies y Adelina de Lara encontramos un uso muy frecuente de este recurso expresivo. Este recurso fue muy común durante el siglo XIX y sobre él hallamos mención en diversos tratados como Domenico Corri – *Original System of Preluding* (aprox. 1812); Czerny - *Vollständige theoretisch-practische Pianoforte-Schule*, op. 500 (1839); Thalberg – *L'art du chant appliqué au piano* (1853) y Malwine Brée – *Die Grundlage der Methode Leschetitzky* (1902).

Los intérpretes tenían dos objetivos principales con la asincronía, como lo describe Mark Arnest en su artículo *Why couldn't they play with their hands together*. Inicialmente buscaban conseguir un sonido cantáble. Malwine Bree nos explica como la melodía recibe así mayor relieve y suena con mayor suavidad. Gracias al sonido del bajo, rico en armónicos, el ataque de la melodía es más suave y cantáble (Bree, 1902, p.72). Por otro lado, la asincronía permite dar claridad a la polifonía en aquellos momentos estructuralmente importantes de una obra, donde en la textura polifónica coinciden el final de una voz con el comienzo de otra.

La frecuencia del uso de la asincronía de las manos, así como del arpegiado y los cambios de tempo en estas grabaciones corresponden con las características del “estilo de Leipzig”, como lo denomina Carl Flesch en sus memorias, haciendo referencia al pianista Julius Röntgen, quien a su vez había estudiado con Carl Reinecke. Los pianistas pertenecientes a esta escuela, entre los que podríamos contar a Robert y Clara Schumann, habrían hecho un frecuente uso de asincronía y arpegiado de acordes y otros recursos expresivos (cf. Peres da Costa, p.162).

En particular el arpegiado de acordes y octavas por parte de Clara Schumann y sus alumnos ya era criticado a finales del siglo XIX. En 1892 un corresponsal del *Musical Times* comentando un concierto de Adelina de Lara calificaría su “método” de arpegiar los acordes como en extremo molesto. Estas críticas las hacían incluso haciendo mención a Clara Schumann. En 1891, aunque en realidad haciendo referencia a un concierto de Ilona Eibenschütz la crítica del *Musical News* diría: “el único manierismo que haya marcado las interpretaciones de Madame Schumann, el de separar las notas de acordes y octavas, fue notable en un grado desagradable” (Hoffmann, 2015).

Sin embargo, las investigaciones muestran que el arpegiado de acordes fue parte de los recursos interpretativos de los pianistas durante décadas, si no siglos. Una praxis que hacía parte de los recursos expresivos de los cembalistas y que continuó siendo utilizado a lo largo del siglo XIX. Hummel, en su método para piano y haciendo referencia a las características sonoras de los pianos vieneses y las implicaciones de éstas en la manera de tocarlos, afirmaría que “los acordes llenos se tocan la mayoría de las veces quebrándolos rápidamente. De esta manera los acordes destacarían mucho más, que si se tocasen todos los sonidos juntos de una sola vez” (Hummel 1828, 439). Sigismund Thalberg, en su método *L’art du Chant appliqué au piano* fue aún más lejos al afirmar que “los acordes que llevan un canto en la nota superior se deben arpegiar siempre, pero muy cerrados, casi lanzados” (Thalberg, 1856, p.[2]). Estas prácticas eran sin duda generalizadas en este periodo, al punto que incluso un método elemental de piano publicado en Triest en 1850 por Francesco Serafino Tomicich contiene una pequeña sección bajo el título “*percossa simultanea ed arpeggiata degli accordi*”, en el que se aclaran algunas reglas sobre el uso de los arpeggios.

Ejemplos de estas prácticas podemos encontrarlas en la grabación de la séptima danza de las *Davidsbündlertänze* op. 6 de Robert Schumann realizada por Adelina de Lara. Además, de esta grabación es importante resaltar el uso de una agógica marcada por notas largas-cortas. En los grupos de dos corcheas de Lara extiende la primera corchea y la segunda la recorta. En la sección central de Lara marca claramente cada grupo de tres negras ligadas, acentuando la primera y acortando la última. Esta práctica, afirma Brown, estaba relativamente generalizada durante el siglo XIX para los grupos de dos notas ligadas, sin embargo, autores como Hummel, Kalkbrenner, Czerny y Moscheles ampliaban esta regla para grupos más largos de notas. Moscheles afirmaba por ejemplo que “aún se genera una reducción voluntaria del valor de la nota (sin embargo, completando el valor con un silencio), cuando dos, tres o cuatro notas son provistas con un signo de unión [*legato*]” (Moscheles, 1826, p.10) e ilustraba su afirmación con el siguiente ejemplo:



Figura 1. Moscheles, Ignaz. 1826. Studien für das pianoforte zur höheren Vollendung bereits ausgebildeter Clavierspieler, bestehend aus 24 charakteristischen Tonstücken in den verschiedenen Dur- und Molltonarten op. 70. Prefacio. Página 10. Leipzig: Fr. Kistner.

La grabación de la tercera pieza de las Fantasiestücke op. 12 en las versiones de Adelina de Lara y Carl Reinecke presentan muchos rasgos en común, especialmente la asincronía de las manos y el arpegiado de acordes, donde sin embargo es claro como Reinecke hace un uso más frecuente de este recurso. Pero es sobre todo la manera abordar la asincronía lo que los diferencia. Adelina de Lara usa a menudo una asincronía más cerrada, en algunos casos poco notoria, mientras en Reinecke la diferencia temporal entre bajo y melodía es, para nuestros oídos modernos, bastante grande.

Si profundizamos en el tema de la asincronía, nos damos cuenta que Reinecke hace uso de estas dislocaciones no solo entre bajo y melodía, sino también los intervalos de cuarta aumentada y de segunda que se forman entre las dos voces de la mano derecha en los compases 35 y 39. Una explicación usual a este recurso expresivo es la búsqueda de una diferenciación de la polifonía. Al tocar de esta manera sería más sencillo para el oyente reconocer el final de una frase en una voz y el inicio de una frase en la otra. Pero aún más llamativo es el compás 38, aquí Reinecke nos sorprende al tocar primero la voz superior y luego la inferior, recurso que guía mejor al auditor para mantener la atención en la voz inferior.



Figura 2. Schumann, Robert. Fantasiestücke op. 12 n° 3. Warum?. Compases 35 – 39. Ed. Clara Schumann, 1879. Leipzig, Breitkopf & Härtel (Flechas y círculos no pertenecen al original).

Pasando en concreto al rollo de pianola de Reinecke, quisiera inicialmente dar alguna información sobre esta grabación. La grabación que he tenido como modelo para el ejercicio de estilo es la reproducción de un rollo de pianola de Welte Mignon, que hiciese la Verein für musikalische Archiv-Forschung para el sello Archiphon en 1992, en el cual al mecanismo de Welte Mignon se le implementó un controlador electrónico para la velocidad, buscando así obtener la mayor fidelidad posible en los tempos de las grabaciones. Se trata de un rollo de pianola grabado en 1905 por Carl Reinecke, en los llamados "reproducing pianos". Estos rollos ya no necesitaban de un operador para la pianola, y reproducían de manera más exacta los aspectos rítmicos de una interpretación. Aun cuando la capacidad de estos rollos de pianola para reproducir con exactitud la pedalización y las dinámicas ha sido criticada, si se sabe con seguridad que estos rollos podían ser editados después de la grabación, una edición en la que la opinión del intérprete era tomada en cuenta. Esto quiere decir que, si por razones técnicas el rollo de pianola no lograba marcar las diferencias dinámicas deseadas por Reinecke, hubiese sido posible editar el rollo para conseguir el resultado esperado. Por eso resulta

sorprendente la poca diferencia entre acompañamiento y melodía que escuchamos en gran parte de esta versión de la obra. Sin embargo, no es una dinámica que se mantenga uniforme a lo largo de toda la pieza, el acompañamiento es más marcado en los compases en los que la mano derecha tiene notas largas y disminuye en intensidad cuando la derecha tiene el canto.

Es así como que podemos conjeturar que aquella falta de diferenciación entre las capas sonoras muy posiblemente hacía parte de la manera de tocar de Reinecke. Si tenemos en cuenta que su formación musical tuvo lugar en la primera mitad del siglo XIX, no sorprendería pensar que la concepción sonora de aquella época no buscara una diferenciación de planos tan grande como a la que nos encontramos acostumbrados en el pianismo actual. Aun cuando Czerny en su tratado ya hablase de la necesidad de resaltar la melodía respecto al acompañamiento, los pianistas de la época conservarían inicialmente los recursos expresivos y las prácticas interpretativas propias del *fortepiano* y el *clavicémbalo*, instrumentos que dominaron la música para teclado hasta finales del siglo XVIII. Esta idea se apoya también en el hecho de que los pianos históricos en los que se formase Reinecke presentarían aún un encordado paralelo, en los cuales, debido a las características de los armónicos y diferencias tímbricas en los registros, sería posible mantener planos sonoros en dinámicas similares y mantener la claridad polifónica.

Los ornamentos son uno de los elementos que distinguen claramente estas grabaciones. De Lara sorprende por su enfoque moderno, en el cual la mayoría de ornamentos los realiza antes del tiempo, coincidiendo así el bajo con la nota real. Reinecke, por el contrario, toca los ornamentos sobre el tiempo, anticipados incluso por el bajo. Es interesante observar la coincidencia de esta manera de tocar los ornamentos con las descripciones de Czerny, Hummel y Kalkbrenner. En el primer tomo de la *Pianoforte Schule* de Czerny, publicado cuando Reinecke tenía 16 años y se formaba como pianista y compositor en Hamburgo, se explica claramente: “La apoyatura debe ser pulsada simultáneamente con la nota del acompañamiento de la otra mano” (Czerny, 1838, p.120).

Las grabaciones de las pianistas Adelina de Lara y Fanny Davies resultan particularmente interesantes desde el punto de vista agógico, en particular la segunda danza de las *Davidsbündlertänze* op. 6 de Robert Schumann. En 1827, en los mismos años en que Clara Schumann recibía su formación de su padre en Leipzig, Ignaz Moscheles publicaba en la misma ciudad sus *24 Studien für das Pianoforte* op. 70, en cuyo prólogo afirmaba que la primera nota de un grupo de notas de pequeño valor, habrían de ser acentuadas moderadamente, una acentuación que se destacaría no tanto por la fuerza sino por un empleo de tiempo más largo sobre la primera nota de cada grupo (cf. Moscheles, 1827).

Coincidiendo con las descripciones de Ignaz Moscheles, Adelina de Lara acentúa las corcheas no por medio de un acento dinámico sino alargando la primera nota de cada dos corcheas. Fanny Davies hace un uso mucho más sobrio de este recurso, especialmente en la melodía. En el acompañamiento es evidente como en repetidas ocasiones alarga la primera nota del tresillo. Esta manera de acentuación muestra la estrecha relación de la música instrumental con el canto en la primera mitad del siglo XIX, y, sobre todo, con el lenguaje hablado y la recitación. En su famoso tratado de canto de 1847, Manuel García afirmaría por ejemplo que para acentuar un sonido los cantantes podrían alargar las sílabas (cf. García, 1847, II: 5).

Por otro lado, es importante destacar la discrepancia en el carácter entre ambas grabaciones. Schumann escribe “*innig*” al comienzo de la partitura. Esta palabra, fuera de contexto, mantiene cierta ambigüedad en el idioma alemán. Puede ser entendida

como “herzlich” o cordial, carácter que coincide con la interpretación de Fanny Davies, pero también puede ser entendida como “inständig” o “inbrünstig”, (fervoroso, ardiente), y es éste el carácter que encontramos en la interpretación de Adelina de Lara. De Lara empieza con un carácter extrovertido, el arpegiado de la mano izquierda es muy presente en dinámica y activo, y la melodía cantada, casi forte. De Lara utiliza luego cada repetición para ir de esa extroversión a un carácter cada vez más introvertido, más interior, hasta llegar al pianissimo con el que cierra la obra, en el cual no solo disminuye la intensidad dinámica sino también cambia considerablemente el tempo, a través de un ritardando que dura toda la última frase. En contraste con esta versión, Fanny Davies se mantiene siempre en un carácter íntimo y cordial.

Continuando con el programa, escucharemos a continuación las últimas dos piezas de las Kinderszenen op. 15, Kind im Einschlummern y Der Dichter spricht. Estas resultan interesantes en el uso del arpegiado de acordes. Fanny Davies usa el arpegiado para buscar tensión y actividad, tocando los acordes juntos cuando estos son consonantes y arpegiando en los acordes disonantes o de dominante. En la última pieza Davies aplica esta regla no solo al arpegiado, sino también a la asincronía de las manos. Vale la pena observar que esto coincide con opinión de Czerny, quien en su *Pianoforte Schule* afirmase que los acordes disonantes en general deben ser arpegiados (cf. Czerny, 1839, p.41).

Para concluir quisiera hacer algunos comentarios respecto a mi experiencia con el ejercicio de estilo. Este ejercicio me ha permitido encontrarme con dificultades, posibilidades e interrogantes que no hubiesen surgido si en vez de realizar un ejercicio de estilo, me hubiese limitado a escuchar y describir lo escuchado.

Gracias al ejercicio de estilo, ha sido posible el descubrimiento de las posibilidades que diversos recursos expresivos ofrecen. Por ejemplo, al no hacer coincidir el bajo y la melodía, es posible tener un mayor abanico de opciones respecto a la dinámica, ya que la diferencia dinámica entre bajo y melodía se hace menos necesaria. Además del plano dinámico también hay una cierta libertad de acción en lo referente a la separación entre bajo y melodía.

Como ejemplo cabe mencionar que, desde mi experiencia con este ejercicio de estilo, la capacidad de diferenciación entre dos voces parece ser un proceso condicionado por la formación. Hasta ahora, habiéndome enfrentado a la asincronía de las manos por primera vez, el no tocar estos intervalos juntos generó para mi justamente el efecto contrario a su objetivo. Inicialmente me dificultó la diferenciación de las voces, pero poco a poco fui encontrando la manera de adaptarlo a mi técnica y mi manera de escuchar. Es así como el ejercicio de estilo me ha permitido, a través de la imaginación y experimentación, enriquecer mis experiencias corporales, permitiéndome tener un conocimiento práctico mayor.

Es justamente en este sentido que el ejercicio cobra particular importancia, pues se adquiere un conocimiento práctico que me enriquece como pianista e investigador, permitiéndome posteriormente un acercamiento diferente a otras grabaciones históricas que hagan uso de recursos expresivos similares y enriqueciendo la manera en que lea e interprete la información de fuentes escritas como tratados, métodos, etc. De esta manera el ejercicio de estilo busca enriquecer mi conocimiento de la praxis interpretativa durante el siglo XIX a través de una experiencia centrada en la experiencia práctica del intérprete, siendo consciente como lo afirma Anselm Gerhard, que incluso si recopilásemos toda la información disponible sobre el siglo XIX, será de todos muy difícil saber cómo realmente sonaba la música en esta época (cf. Gerhard, 2004, p.134), por lo cual la interpretación resultante será siempre un producto del siglo XXI en la que gracias al conocimiento histórico, redescubrimos prácticas que habían caído en el olvido.

Links a los videos de los ejercicios de estilo

Robert Schumann - Fantasiestücke op. 12 n° 3. Warum?

- Basado en el rollo de pianola de Carl Reinecke
<https://youtu.be/c61pLlnXoA>
- Basado en la grabación de Adelina de Lara
<https://youtu.be/DLtN6c8fn5Y>

Robert Schumann – Davidsbündlertänze op. 6 n° 2

- Basado en la grabación de Adelina de Lara
<https://youtu.be/BaEpUN5bsx4>
- Basado en la grabación de Fanny Davies
<https://youtu.be/VfTDsvgT3kY>

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La comparación entre partituras como desafío para el intérprete: 'El caso de Scarlatti y su Sonata K. 446'

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Abstract: There have been numerous composers interested in publishing their revised editions of the sonatas by Domenico Scarlatti since Muzio Clementi first did in 1791. One only needs to take a look at the list in the Guide to the Pianist's repertoire (2000) to prove the extent and the variety of the editorial initiative around the 555 sonatas for keyboard by the Italian composer. However, for a performer, these editions are much more than a list. He has to deal with the challenge of deciding which of the endless possibilities to present in the performance. It isn't possible to make the editions and catalogues that the repertoire promoted obvious when performing a Scarlatti sonata. To do that would be to skew part of our history and to delete the path that allows us to perform it today. In this paper I will focus on the particularly illustrative example of the many questions that the performer can ask himself when choosing a score: in this case Sonata K. 446. This is a sonata that has experienced changes in key signature, time signature, tempo, text and even name title, in the editions by Carl Czerny (1839), Hans von Bülow (1864), Amedée de Mereaux (1864-1867), Ernst Pauer (1877), Michele Esposito (1905) o Ignaz Friedman (1914). This sonata is included in many of the editions in which authors add more dynamics, articulations, pedaling, etc, and it is a good sample of how the differences in these aspects show us a journey through our performance history. But that is not all. The degree of modification to some of the editions of these sonatas is so great that it implies a reflection on performing a Scarlatti that incorporates three different perspectives: that of the composer, the editor, as well as the performer. ¿Allegro moderato?, ¿Quasi allegretto?, ¿Allegretto pastorale?, ¿Andantino?, ¿12/8?, ¿6/8?, ¿F major?, ¿D major? Scarlatti first, and his editors after, already made their choices. But it is the performer who has the last word, and his decisions start precisely with something so simple as deciding which score to put on the music stand. What a challenge.

Keywords: Scarlatti; edition; performer; score; comparison

Con anterioridad a las grabaciones, la historia de la interpretación la encontramos, entre otras fuentes, en las partituras. Así, cuando un pianista decide interpretar una sonata de Domenico Scarlatti, tiene ante él una inmensa variedad de ediciones que otros pianistas han ido publicando, desde que Muzio Clementi lo hiciera primero en 1791. Tiene desde ediciones con grandes aportaciones hasta las primeras décadas del siglo XX, a las cuales James Grier hace referencia en su libro *La edición crítica de la música* (2008) como ediciones interpretativas, a ediciones críticas como la de Kenneth Gilbert (1973-1984) o la de Eiji Hashimoto (2012), hasta una edición impresa como réplica de la notación original que es la *Complete keyboard works in facsimile from the manuscript and printed sources* de Ralph Kirkpatrick (1972).

Esta variedad hace que se puedan incluir en tres de los cuatro tipos en los que Paulo de Assis clasifica las ediciones en *Beyond Urtext: A dynamic conception of musical editing* (n.d. 4) y permite que el intérprete se convierta en el meta-reader que él sugiere: "It is the meta-reader of an infinity of musical texts. He is looking into the 'past' where uncountable pieces of music smile to him, hoping to be saved from oblivion. In addition to the documents - written down by the composers - he faces another 'pile of debris' - the innumerable musical editions originary from different times and spaces" (Assis, n.d., p.6).

Pero lo primordial es que, con ellas, como iremos viendo, repasamos la historia de la interpretación. Todas las ediciones forman parte de ella y son testimonio de como se interpretaban: "Each musical sign carries a significance dependent on context and convention. When the historical moment of writing has passed, the specific context and ensemble of conventions at work at that time will change; new observers (editors,

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performers, and listeners) will use their own conventions to interpreting signs and symbols” (Assis, n.d., p.2).

Variedad en la interpretación

“Such editions are very interesting simply because they tell us how the editor played the pieces. So, a lot of variation in these editions show not a variation of the music, but a variation of the performance” (Bernhard, 2005). Por lo consiguiente, las variaciones en estas ediciones muestran no solo una variación en la música, sino una variación en la interpretación. Así es, nos muestran además la variedad en la interpretación, en una época más cercana a nosotros que la de Scarlatti, aunque destacando que las diferencias de contexto y entre instrumentos que los pianistas encontraban eran un escenario muy propicio para que surgiera esta variedad.

Son ediciones hechas por pianistas, desde el piano y para el piano, por aquellos que primero tuvieron contacto con nuestro instrumento, con la intención de adaptarlas a él. Todo aquello que los editores del siglo XIX añadieron a las partituras las hacían “practicables” según decía Liszt. Ya que por encima de ser editores eran intérpretes. En realidad, son interpretaciones que los pianistas se han preocupado de dejar reflejadas en una partitura, para que otros pianistas puedan ofrecer su versión a partir de ella.

Si les aplicamos este pensamiento, debemos tenerlas en cuenta para decidir sobre cuál de ellas decidimos construir nuestra interpretación. Sin embargo, no he encontrado un listado completo en el que poder consultar todas estas ediciones. En mi opinión, sería necesario un listado con las diferentes ediciones de cada una de las sonatas de Scarlatti que facilite el acceso a los intérpretes.

Y esta es la petición que hace Kenneth Hamilton en *After the golden age romantic*: “not to sideline completely the performance traditions of the great pianists of the past through a too rigorous – and again unhistorical – obsession with urtext editions and urtext playing” (Hamilton, 2008, p. 8). Por ello, propone contemplar todas las ediciones disponibles en el momento de interpretar una obra como una manera de combatir una “práctica standard moderna” (Hamilton, 2008, p. 21) que décadas de ediciones urtext han creado (Hamilton, 2008, 188). Además de lo más importante: es una manera de crear y decidir a partir del conocimiento. La elección del intérprete debe depender de aquello que quiera mostrar al público, y del momento de la historia de la interpretación sobre el que quiera construir la suya.

Tres perspectivas

Para la elección e interpretación de una de estas ediciones de Scarlatti es fundamental una reflexión sobre las tres perspectivas que confluyen en ella, la de Scarlatti, la del editor y la nuestra: “At this point the authority of the composer makes the acquaintance with two other authorities, even if of diverse hierarchical value: the authority of the editor and that of the performer” (Assis, n.d., p.6). En su traducción, se unen tres contextos diversos que los intérpretes tenemos la responsabilidad de hacer conciliar. ¿Cómo? La partitura que pongamos en el atril será el primer resultado de la decisión que tomemos a este respecto. Partiendo de la sonata K. 446 como ejemplo, intentaré mostrar el proceso hasta llegar a esa decisión.

Ediciones de la Sonata K. 446

Son 7 las ediciones de esta sonata que valoraré para su interpretación. En la Tabla 1 se puede ver una cronología de su publicación junto con el nombre de los editores:

Tabla 1. Cronología de la publicación de las ediciones.

Carl Czerny	Hans von Bülow	Amedée Mereaux	de Ernst Pauer	Michele Esposito	Ignaz Friedman	Kenneth Gilbert
1839	1864	1867	1877	1905	1914	1972

Y en la Tabla 2 he ordenado las ediciones por el grado de modificación, de menor a mayor, hecho por los editores:

Tabla 2. Orden de las ediciones por el grado de modificación (de menor a mayor).

Kenneth Gilbert	Carl Czerny	Amedée Mereaux	de Michele Esposito	Ernst Pauer	Hans von Bülow	Ignaz Friedman
1972	1839	1867	1905	1877	1864	1914

Al comparar las dos tablas, se comprueba que el orden cronológico no coincide con un aumento en el nivel de modificación. El resultado es que Kenneth Gilbert se coloca en primer lugar por tratarse de una edición que intenta ser fiel a las fuentes consultadas, la edición de Hans von Bülow, la cual incluye bastantes alteraciones, se sitúa en el penúltimo y, por último, el relleno armónico aportado por Ernst Pauer, le sitúa en antepenúltimo lugar.

Algunas preguntas para afrontar su interpretación

Éstas son algunas de las preguntas que un pianista puede hacerse para tomar la decisión de qué partitura colocar en su atril para la interpretación: ¿Debo respetar al compositor y al “mensaje literal del texto” y obviar a los editores y transcritores?, ¿Debo considerar tradiciones interpretativas no derivadas del compositor? (Hamilton, 2008, p. 32) o ¿Qué sentido tiene tocar algo de acuerdo al texto de la partitura cuando produce un efecto en un instrumento moderno muy diferente del instrumento para el que fue escrito? (Hamilton, 2008, p. 208).

Junto a estas preguntas, cuyas respuestas ya le pueden hacer decantar por unas ediciones con más aportaciones o menos, deberá hacerse muchas más para encontrar la partitura definitiva según la tradición interpretativa sobre la que quiera construir su interpretación: ¿A qué tempo quiero tocar esta sonata? ¿Qué articulación voy a utilizar? ¿Qué fraseo quiero aplicarle? ¿Qué carácter creo que tiene?, las ornamentaciones, ¿Cómo ejecutarlas? y las notas no coincidentes entre ediciones, ¿Cuál elegir? etc.

Comparación de las ediciones

Cuando un pianista del siglo XXI decide interpretar una obra del siglo XVIII, ésta lleva dos siglos interpretándose. Por este motivo, me parece acertado incluir en este punto la reflexión de James Grier sobre la identificación de la obra:

La pieza, por tanto, reside igualmente en la partitura y en las convenciones interpretativas que gobiernan su interpretación en cualquier momento histórico concreto. Estas convenciones se fijan en la práctica, y la práctica cambia, a lo largo del tiempo, cambiando con ella las convenciones. La identificación de la obra, por tanto, varía con las convenciones bajo las cuales se entiende la partitura. (Grier, 2008, p. 28)

Es por todo ello que, en mi opinión, debemos conocer la tradición que ha llevado esta obra hasta hoy. Veamos, pues, que contienen las diferentes ediciones de la sonata K. 446:

La edición de Kenneth Gilbert la he incluido únicamente para ver la edición sin ningún tipo de indicación añadida por el editor. Una edición que sale a la luz bajo los paradigmas de respeto por la obra y el compositor frente al intérprete. Es un lienzo en blanco, al no haber ninguna indicación, el intérprete puede añadir lo que quiera. Pero es cierto que se espera una interpretación acorde a ese máximo respecto por la partitura y por el compositor.

<https://soundcloud.com/user-929449988/scarlatti-gilbert-1?in=user-929449988/sets/ediciones-scarlatti-1>



Figura 1. Edición de Kenneth Gilbert.

Source: Domenico Scarlatti (1972). Sonates, vol. 9. Edition by Kenneth Gilbert. Paris: Heugel.

La publicación de Carl Czerny, con 200 sonatas de Scarlatti, sirvió de referencia durante todo el siglo XIX, tal y como señala Kirkpatrick (1985, p. 412) y como se puede comprobar al comparar las siguientes partituras.

Czerny añadió dinámicas contrastadas del piano al fortissimo, una propuesta de fraseo por compases y la indicación de dulce junto a un cambio de tempo a allegro moderato por el alegrissimo de la edición de Gilbert. Esto supone que el pastorale de Scarlatti no era el pastorale de Czerny. Asimismo, tampoco en ninguna otra edición se respeta el alegrissimo. Y es que el pastorale con el que se denomina a esta sonata responde como tópico musical a diferentes concepciones a lo largo de la historia. Para Czerny era sinónimo de paz y armonía en la naturaleza. <https://soundcloud.com/user-929449988/scarlatti-czerny-1?in=user-929449988/sets/ediciones-scarlatti-1>



Figura 2. Edición de Carl Czerny.

Source: Czerny, Carl (1839). Sämmtliche werke für das pianoforte von Domenico Scarlatti. Viena: Tobias Haslinger.

Sobre la edición de Amedée de Mereaux, se comprueba sin ninguna duda, que tomó como referencia la de Czerny. Pero, optó por añadir unas digitaciones que buscan un máximo legato, escribió la mano izquierda en clave de fa, más acorde a la escritura pianística; y además añadió y cambió indicaciones de dinámica y articulación. Contiene muchos más reguladores que en Czerny, siguiendo una línea más natural en cada frase, y propuso ligada la anacrusa inicial de cada frase, incluso las acentuó para darle más énfasis. Además, según la que sería una de las destinaciones de estas ediciones, para uso de los diletantes fruto de la proliferación del piano en las casas y en los salones, las ornamentaciones aparecen escritas y da una referencia metronómica, la negra en punto a 60. Por otro lado, hay indicios de la manera en que Mereaux diferenciaba el barroco de lo romántico en el hecho de que los ornamentos estén escritos en el tiempo o en que marcara la anacrusa separada en el acompañamiento. <https://soundcloud.com/user-929449988/scarlatti-mereaux-1?in=user-929449988/sets/ediciones-scarlatti-1>

DOMENICO SCARLATTI.

18^{me} LIVRAISON.

PASTORALE.

N^o 84.

Allegro moderato. (N. 60, ♩.)

Figura 3. Edición de Amedée de Mereaux.

Source: Méreaux, Amédée de (1864-67). In *Les clavecinistes de 1637 à 1790* (Vol. 2). Oeuvres choisies classées dans leur ordre chronologique. Revues, doigtées & accentuées. Avec les Agréments & Ornaments du Temps traduits en toutes notes par Amédée Méreaux. Paris: Heugel.

La edición de Michele Esposito es más rica en articulaciones que las anteriores. Tiene una concepción diferente: ligó la anacrusa como Mereaux pero escribió un fraseo más largo y les dio a las notas repetidas finales de cada frase un aire más ligero con una articulación portato, a modo de comentario. Cambió el tempo, a allegretto pastorale, añadió una digitación diferente a la de Mereaux y un con Grazia hacia el final, que junto a la articulación portato que sugiere, da una idea del carácter más danzable que le evocaba en ciertos momentos.

<https://soundcloud.com/user-929449988/scarlatti-esposito-1?in=user-929449988/sets/ediciones-scarlatti-1>

SONATA VIII, in F Major

Edited by M. Esposito

Allegretto pastorale (♩ = 69)

DOMENICO SCARLATTI
(1683-1757)

PIANO

p dolce

Figura 4. Edición de Michele Esposito.

Source: Esposito, Michele (1906). *Early Italian Piano Music. A collection of pieces written for the harpsichord and clavichord*. Boston: Oliver Ditson Company.

Ernst Pauer, quién también partió de la edición de Czerny, ya que dejó el mismo fraseo y dinámicas, sugirió añadir una tercera voz para enriquecer la textura, así como algún movimiento para algunas notas repetidas (c. 11 y 12) y escribió unos acordes arpegiados que evocan un carácter pastoril (c. 14 y 16). Más tarde, Ignaz Friedman construyó su versión a partir de estos acordes. Propuso interpretarla algo más rápida, a 72 la negra en punto, aunque respetó el allegro moderato de Czerny. <https://soundcloud.com/user-929449988/scarlatti-pauer-1?in=user-929449988/sets/ediciones-scarlatti->



Figura 5. Edición de Ernst Pauer.

Source: Pauer, Ernst (1877). Fifty Hapsichord Lessons. London: Augener's Edition.

El siguiente editor, Hans von Bülow, hizo desaparecer el pastorale que venía caracterizando todas las ediciones y que condicionaban su interpretación. Sus cambios son más acusados, sin olvidar que fue cercano a Liszt, aunque sea anterior a otras ediciones menos modificadas.

Así pues, sustituyó el pastorale por siciliana, una danza lenta de carácter melancólico con ritmo punteado en 6/8 o 12/8, y la indicación de tempo por andantino. Por supuesto, añadió voces, cambió frases enteras de octava e incluso cambió el texto, consiguiendo una textura más rica y una gravedad brahmsiana, así como propuso un amplio rango en las dinámicas del pianissimo al fortissimo.

<https://soundcloud.com/user-929449988/scarlatti-buelow?in=user-929449988/sets/ediciones-scarlatti-1>



Figura 6. Edición de Hans von Bülow.

Source: Bülow, Hans von (1864). 18 ausgewählte Klavierstücke von Domenico Scarlatti in Form von Suiten gruppiert und kritisch bearbeitet von Hans von Bülow. Neu revidierte Ausgabe. Leipzig: C.F. Peters.

Aunque es Ignaz Friedman el más arriesgado. Contemporáneo a otros grandes transcriptores como Busoni o Godowski, cambió el compás a 6/8, la tonalidad a re mayor y la indicación de tempo a quasi allegretto. Añadió múltiples cambios en el texto que convierten a esta edición en una pieza virtuosística, tal y como se refleja en el comentario de la *The pianist's Guide to transcriptions, arrangements, and paraphrases*, calificándola de “freely transcription with flowing arpeggiated chords and elaborate decoration that requires a good hand span and judicious use of pedal” (Hinson, 1990, 118). Bajo la melodía con la articulación que escribió Esposito, la edición que le queda más cercana, Friedman utilizó recursos que aprovechan al máximo la extensión del piano y mucha riqueza armónica.

<https://soundcloud.com/user-929449988/scarlatti-friedman?in=user-929449988/sets/ediciones-scarlatti-1>

A Monsieur Emile Sauer.

PASTORALE.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Dom. Scarlatti.
(1685-1757.)

Für den Konzertvortrag frei bearbeitet von Ignaz Friedman.

Quasi allegretto. *calando*

Piano. *mp*

imitando e legato

Figura 7. Edición de Ignaz Friedman.

Source: Friedman, Ignaz (1914). In Piano Transcriptions of Various Composers. Viena: Universal Edition

Conclusión

Finalizada la comparación entre ediciones, hay diversas observaciones que ayudarán al intérprete en el proceso de elección de la partitura. En primer lugar, las ediciones que no son las de Bülow o Friedman, tienen a mi entender, un objetivo de divulgación de la música del siglo XVIII para alumnos y aficionados, en una época la en que el piano fue el rey de la sociedad. Así nos lo cuenta Piero Rattalino en *L'interpretazione pianistica*: “I problemi spinosi di interpretazione sorsero comunque quando, invece dei contemporanei, si cominciarono a scegliere per il pubblico dei dilettanti o per gli allievi, che le eseguivano privatamente, le musiche per pianoforte solo degli “antichi” (Rattalino, 2008, p. 75). De hecho, algunas de ellas forman parte de libros de colección de esta música, como la de Mereaux o Esposito.

En cambio, la de Bülow o Friedman tienen no únicamente el objetivo de hacerla accesible e interpretable al piano. Son ediciones más dirigidas al escenario, como por otro lado también recuerda Rattalino: “anche le musiche di Scarlatti vengono talvolta arricchite virtuosisticamente per renderle più spettacolari” (Rattalino, 2008, p. 99) y “la elaborazione concertistica dei virtuosi romantici trova dei riflessi concreti in alcune revisioni (Rattalino, 2008, p. 169).

En cuanto a la transcripción de Friedman, la única que el propio autor denomina transcripción y no como edición, es la que requiere más atención sobre las perspectivas que se juntan en su interpretación por ser la que más aportaciones incluye.

Por otro lado, se pueden distinguir dos grupos, en los que incluir a Czerny, Mereaux y Esposito en uno de ellos, y a Pauer, Bülow y Friedman en otro, según las aportaciones

y modificaciones que hicieron al texto, independientemente de las indicaciones para su interpretación. El intérprete escogerá entre las opciones de un grupo u otro en relación a las preguntas expuestas anteriormente, tal y como queda explicitado en la Figura 1. Las respuestas de preguntas de carácter más interpretativo acabarán de definir la edición que pondrá en su atril.

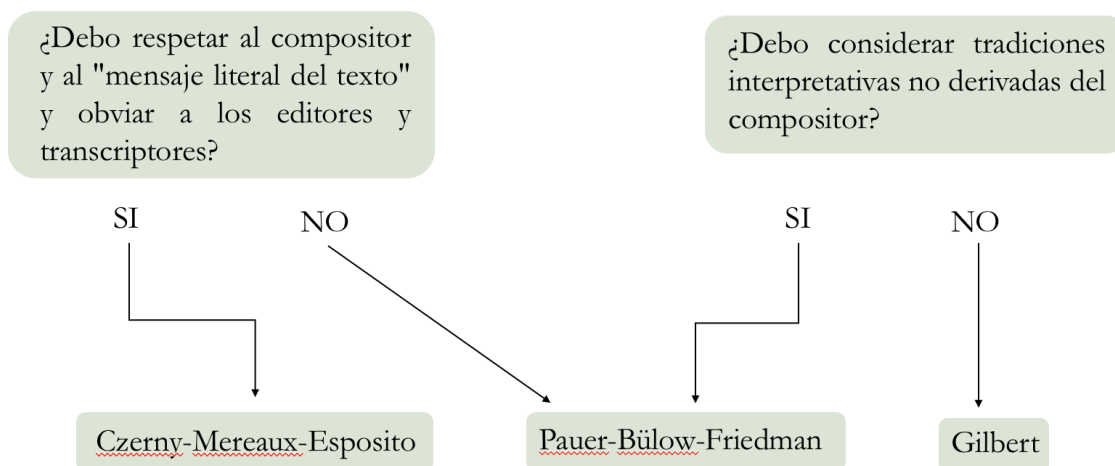


Figure 8. La elección del intérprete.

Pero, sea cuál sea la edición escogida, la misión es que sea una elección reflexionada y consensuada a partir de todo aquello que hayamos explorado y concluido de acuerdo con nuestra manera de entender la obra, la historia y la interpretación. De la misma manera en la que nos invita a hacer Piero Rattalino: “In base alla nostra esperienza e a ciò che ci ha spiegato benissimo la filologia, possiamo decodificare il testo di Scarlatti-Clementi e possiamo codificare il risultato in un suono, però, creato oggi, non nel suono creato de Clementi” (Rattalino, 2008, p. 78).

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Confluencias sonoras: búsqueda de las raíces nacionales en la música de piano de Costa Rica

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Resumen: Este trabajo pretende ofrecer un recorrido general sobre la composición musical para piano en Costa Rica (desde sus inicios y hasta más recientes generaciones) haciendo especial énfasis en aquellas obras que utilizan material musical autóctono, a manera de recurso de intertextualidad en su construcción. Primeramente se estudiarán algunas obras orquestales de carácter nacionalista que fueron transcritas para piano por sus propios autores, hasta llegar a más composiciones de las últimas décadas, escritas específicamente para piano y en las que existe un claro interés en el uso de intertextos nacionalistas costarricenses.

Palabras clave: piano, intertextualidad, nacionalismo, Costa Rica, Latinoamérica

Abstract: This article offers an overview of musical composition for piano in Costa Rica (from its beginnings to more recent generations) with special emphasis on those works which make use of native music material, and intertextuality as a main resource of their creation. First, some orchestral works of a nationalistic character that were transcribed for piano by their own composers will be studied. Afterwards, this article deals with compositions of the last decades written specifically for piano and in which there is a clear interest in the use of Costa Rican nationalistic intertexts.

Keywords: piano, intertextuality, nationalism, Costa Rica, Latin America

El territorio de Costa Rica se encuentra localizado en la región central del continente americano, colindando con las naciones de Nicaragua y Panamá. Luego de la llegada de los así llamados conquistadores españoles a inicios del siglo XVI, el país pasó a ser parte de la Capitanía General de Guatemala, organización gubernamental española que comprendía desde Guatemala hasta aproximadamente Bocas del Toro, que hoy constituye terreno fronterizo entre Costa Rica y Panamá. En efecto, Costa Rica fue la provincia que se encontraba más alejada geográficamente del gobierno central de la Capitanía. Este factor favoreció indiscutiblemente a que el colonialismo de España no tuviera un influjo musical prominente en el país, pero a la vez incidió en el hecho de que no se archivara sistemáticamente lo acontecido a nivel cultural. Es por ello que, lamentablemente, no existen registros de música colonial en Costa Rica, o al menos aún no han podido ser localizados.

Cuando en 1821 ocurrió la separación independentista de todas las provincias de la Capitanía de Guatemala, Costa Rica seguía siendo la provincia más pobre. Durante el proceso de construcción como estado independiente, y como fue común en muchas regiones latinoamericanas, la iglesia y la cultura europea, particularmente la española en nuestro caso, fueron factores determinantes en el establecimiento de una identidad o pseudo-identidad nacional. Es así como ya para 1835 se importó a Costa Rica el primer piano, traído justamente por un representante del poder eclesiástico.

En los años siguientes la economía costarricense cimentó su desarrollo en el cultivo y exportación de café, fenómeno que dio pie a la aparición de una oligarquía de empresarios cafetaleros. Fue esta misma elite de la sociedad costarricense la que financió la construcción del Teatro Nacional, proyecto que culminó con su inauguración en 1897. Durante esta segunda mitad del siglo XIX, los pianos continuaron llegando al país, restringidos en principio para quienes tuvieran el poder adquisitivo que les permitiese contar con un instrumento en sus lugares de residencia. Es así como el piano

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se constituyó, según José Manuel Rojas, define como un “objeto de la cultura material para la dominación cultural en Costa Rica” (Rojas, 2015, p. 41).

Los inicios del repertorio para piano en Costa Rica

Al igual que en muchos lugares del mundo occidental, el piano se había convertido en un objeto de consumo privado. En la segunda mitad del siglo XIX se disparó la fabricación masiva de pianos y la diversificación de modelos y tamaños que pudieran ofrecer movilidad y condiciones para que fueran un artículo hogareño más. En los Estados Unidos fue sumamente poderoso este fenómeno, al punto de que los hogares “se convirtieron en el centro de la actividad pianística que ayudaría a preparar la invasión de virtuosos” (Isacoff, 2013, p. 77). El advenimiento de los pianos trajo consigo la publicación y distribución de partituras y métodos para la enseñanza del piano, y constituyó un terreno fértil para la creación musical que pudiera satisfacer esos propósitos de consumo.

Música de salón y el nuevo siglo

Así las cosas, durante los finales del siglo XIX y la primera mitad del siglo XX, el repertorio para piano que se ejecutaba en Costa Rica se nutría de la música de salón europea, y poco a poco de las composiciones que empezaban a aparecer en el suelo nacional, escritas por creadores propios. Desde luego, en la región este fenómeno no fue exclusivo de Costa Rica, y se generalizó a lo largo y ancho del continente. En gran parte del continente americano la influencia europea, aún colonizadora, se percibía desde las salas de concierto hasta los espacios aristocráticos y centros educativos. Como podemos percibir en la siguiente cita, el mismo fenómeno ocurría en Colombia durante un lapso histórico similar:

El salón era entonces el espacio social en el que se desplegaron convenciones sociales y genéricas, que no tenían relación directa con la profesión musical. Este repertorio que implica unas prácticas en espacios cerrados o salas de familias acomodadas, donde el piano era el objeto central de la actividad social entendida como musical, terminaron por recibir un valor más allá de lo musical, convirtiéndose en un símbolo en una clase social acomodada. El piano es para las familias de la élite local, uno de los símbolos de estatus, de educación y de cultura, entendiéndose entonces lo europeo como el ideal cultural (Casas, 2010, p. 100).

La llegada de maestros y músicos provenientes de Europa sin duda marcó un rumbo al gusto musical de la época. Mientras que en la música de concierto se cultivó la predilección por la ópera italiana y francesa, en el ambiente hogareño se favoreció la música de salón que comprendía miniaturas, piezas de carácter y danzas europeas. El repertorio nacional se nutría de esa música de salón europea, así como de las composiciones que empezaban a aparecer en el suelo nacional, escritas por creadores propios. Sería iluso pensar que este fenómeno fue exclusivo de Costa Rica. En gran parte del continente americano la influencia europea, aún colonizadora, se percibía desde las salas de concierto hasta los espacios aristocráticos y centros educativos, en los que aún se inculcaba veneración por la así llamada “Madre Patria”.

Búsqueda de la identidad nacional

En el caso costarricense, no fue hasta entrada la década de 1920 en que el propio Ministerio de Educación detectó la carencia de algunos moldes culturales o simbólicos que el pueblo pudiera reconocer como propios. En el campo de la música se convocó en primera instancia a un concurso de composición nacional, en 1927, puesto que como manifestaba Jesús Prada en ese momento, ya que era ineludible:

darle a la música, hasta donde sea posible, un carácter nacional, para que lleguemos en Costa Rica, a tener en ese sentido algo propio, regional, como Colombia tiene sus bambucos y sus pasillos, como México sus danzas, como Cuba sus danzones (Vargas, 2004, 235).

Pocos años después, los compositores Roberto Cantillano, José Daniel Zúñiga y Julio Fonseca se embarcaron en giras a provincia, intentando encontrar algunos elementos que pudieran cumplir y llenar estas expectativas. De manera deliberada, los autores mencionados concluyeron que el folclor costarricense se localizaba en la región noroeste del país, en la provincia de Guanacaste, fronteriza con Nicaragua. Tal y como relata Luis Dobles Segreda en 1929, en un comentario entre descolonizador y xenofóbico:

Se envió una comisión de músicos distinguidos a Guanacaste, para recoger alguna música regional. La poca que sobrevivía y quede a flote sobre el diluvio de *fox-trots* y *one steps* que el jazz band de negro José nos ha echado encima, desde su cafetín de Chicago, para regalo de la vulgaridad y vergüenza del arte. Fueron aquellos peregrinos, en esta primera romería, que no ha de ser la última, y lograron pescar diez y nueve composiciones de carácter genuinamente guanacasteco (citado en Chatski, 2012, p. 27).

Así pues, esta delegación de músicos notables estableció que un ritmo en compás de 6/8 que hoy llamamos popularmente tambito, era el ritmo nacional. El folclor guanacasteco se convirtió poco a poco en el folclor oficial de Costa Rica. Varias publicaciones surgieron de esta iniciativa, emprendidas particularmente por José Daniel Zúñiga. En el prólogo de una de estos folletos, el escritor Hernán Zamora Elizondo apuntaba:

¿Quién podría afirmar a estas horas si la música que cantan nuestros pueblos, nació distinta y neta bajo la luz de nuestro cielo? No obstante, y sobre todo en la música y en la poesía de Guanacaste, hay ya un sabor criollo que nos permite al menos insinuar la idea de un arte nacional (citado en Zúñiga, 1981, p. 7).

A pesar de que su esfuerzo fue importante en el rescate de las tradiciones musicales, este proyecto adoleció de una visión mucho más amplia de la noción de país, excluyendo a la región del caribe costarricense (la provincia de Limón, cuya cultura ha sido históricamente segregada del resto del imaginario costarricense), e incluso las manifestaciones autóctonas del Valle Central. No obstante, esta búsqueda por definir una potencial identidad nacional suscitó la creación de obras en formato académico o de concierto, inspiradas en melodías o ritmos de este acervo musical. Ejemplo de ello son las obras para orquesta sinfónica o ensambles instrumentales dentro de las que destacan la *Gran Fantasía sobre motivos folclóricos costarricenses* de Julio Fonseca y la *Rapsodia costarricense* de Alejandro Monestel, así como la *Fantasía sobre "La Guaria Morada"* de Julio Mata (1954).

El desarrollo cultural oficialista estaba centralizado en la provincia capital de San José. Estas obras incluían citas intertextuales de melodías nacionales, muchas de las que ya para entonces se habían vuelto populares en el Valle Central. Estas obras se encuentran dentro de lo que Chatski llama "primera tendencia musical nacionalista", por utilizar material temático de carácter folclórico o popular (Chatski, 2012, p. 28).

La intertextualidad nacionalista

A partir de los antecedentes descritos, me interesó la búsqueda, rescate y revitalización y nueva creación de música intertextual nacionalista dentro del repertorio costarricense para piano. Utilizo aquí el término intertextualidad concebido como un proceso intrasemiótico, tal y como lo define Corrado (1992), es decir, "la cita de materiales generadores de esquemas formales, los cuales constituyen los elementos estructurales de base, absorbidos por el proceso constructivo de la obra" (p. 12). En sentido más

estricto, las obras en cuestión recurrirían al recurso de la parodia apuntado por López Cano (2007), puesto que “utilizan fragmentos o ideas de una obra específica como punto de partida para la composición de otra obra diferente” (p. 32). Y se trata acá de doble proceso de parodia, ya que emulan tanto la música nacional como la europea en un intento de hibridación de ambas fuentes, y que puede considerarse exitoso o no dependiendo de la óptica con que se mire.

Tenemos pues el caso de piezas que se sirven de textos musicales previamente compuestos y difundidos por otros autores, o que bien que son parte de la tradición anónima. Son reciclados en la forma de variaciones o de collage, dentro de patrones estilísticos convencionales y generalmente a la usanza del romanticismo europeo.

¿Responden estas obras a una especie de nacionalismo añejamente heredado del otro continente? Si bien los estudiosos han convenido que el nacionalismo como corriente musical tuvo apogeo en el centro de Europa durante la segunda mitad del siglo XIX, tanto en la América Latina como en los Estados Unidos tuvo un florecimiento más bien durante la primera mitad del siglo XX, y que tuvo su expiración según Miranda y Tello (2011) en las décadas de 1940 y 1950. En ambos casos, muchos de estos proyectos de intertextualizar la música de folclor en estructuras de música de concierto obedecen también a la construcción de un discurso basado en la necesidad de “civilizar” manifestaciones desprovistas de recursos estilísticos acordes con los cánones hegemónicos establecidos. Leonardo Acosta (1982) se refiere ampliamente a la polarización e intentos de hibridación entre músicas cultas y populares y esa premisa de considerar la música autóctona “como materia prima cultural que deberá ser elaborada en las metrópolis para su transformación en producto artístico de valor universal” (p. 17).

Este es un punto de vista que desde luego, puede ser sometido a una extensa polémica. No obstante, creo conveniente rescatar que la aparición de obras de esta naturaleza, al menos en nuestro caso, ha contribuido a la difusión de composiciones nacionales que de otra manera se verían exclusivamente limitadas al rango de folclor. Considero por tanto que son adiciones importantes al repertorio, y que de alguna manera llegan a relacionarse más directamente con la idiosincrasia del territorio que les vio nacer. De alguna manera podría considerarse que apelar a temas nacionales, ya sea musicales o extramusicales, es un primer paso en un camino hacia la consolidación de un estilo propio. Por otro lado, crea en los públicos un sentido de cierta pertenencia, al poder reconocer y contextualizar elementos que son ya parte de su imaginario sonoro, de una manera remozada y novedosa.

Pero volvamos al contexto costarricense. Mientras en otras latitudes el espíritu nacionalista se iba diluyendo alrededor de la década de 1940, en Costa Rica más bien aparecían estas obras basadas en el recurso de la parodia de textos musicales tradicionales. Estas composiciones fueron escritas para orquesta sinfónica o bien bandas militares, que eran los ensambles mediáticos más importantes, y que se presentaban tanto en el Teatro Nacional (en el caso de la orquesta sinfónica), así como en las plazas y parques (cuando de las bandas militares se trataba).

¿Y qué sucedía con la producción pianística en este momento? Sus pioneros se dedicaron primordialmente a la música de salón. Julio Fonseca fue uno de los más importantes compositores de la Costa Rica de este período histórico, y dentro de su producción se encuentra una numerosa cantidad de vales y pasillos, danzas internacionales que encontraron una sofisticación especial en un autor con una sólida formación musical, justamente realizada en Europa. Afirmaba Julio Fonseca:

Yo creo firmemente en el nacionalismo, para que cada país pueda tener su marca personal en su escuela de composición. Por eso, aquí en mi país, he puesto todo mi esfuerzo en recopilar y difundir nuestra música popular y folklórica, para proveer a los compositores de una fuente de inspiración y garantizar en sus obras un original sabor nacional. Desdichadamente, tropezamos con la debilidad de nuestro folklore indígena, y con respecto a la música popular del país, el material no es completamente original (citado en Mayer Serra, 1947, p. 657).

Sin duda, encontraremos abundantes ejemplos de casos similares a lo largo de Latinoamérica. Volviendo a la circunstancia de Costa Rica, en el repertorio para piano de la época, no obstante, las obras nacionales costarricenses en las que la intertextualidad y el uso de citas musicales de melodías autóctonas son el recurso de construcción musical, responden a transcripciones para el instrumento de obras concebidas para otros ensambles. Tal es el caso de la *Rapsodia guanacasteca no. 1* del compositor Alejandro Monestel, escrita originalmente para banda militar. Pero en realidad, la composición de repertorio para piano de carácter nacionalista no tuvo ningún impacto significativo en el país durante el siglo XX. No es en realidad sino hasta cerca de la década de 1980 que este acervo de obras costarricenses se ha enriquecido con composiciones con estas características.

José Manuel Rojas en su libro “Para qué carretas sin marimbas” (2015) valora el piano como un instrumento “fetiche” de las clases dominantes en Costa Rica, la realidad es que en el contexto costarricense el pianista no es un artista que atraiga públicos masivos. El pianista Jorge Carmona (2015) apunta la pretensión de algunos compositores latinoamericanos por escribir música con “identidad latinoamericana”, y señala que en ocasiones resultan:

en obras cortas con ritmos tropicales que no tienen mayor interés en el ámbito nacional o internacional... Lo hacen para complacer tanto al sistema comercial como al horizonte de expectativa de los músicos y la crítica en general, en parte, como herramienta para ascender en los campos musicales de sus países (p. 19).

La creación de las obras mencionadas a continuación no obedeció ciertamente a un intento de construcción de una identidad nacional a partir de un repertorio ni de una actividad de espectáculos multitudinarios, sino a una revalorización del patrimonio musical del país, así como también a ideales artísticos específicos de sus autores. También responden a criterios académicos y pedagógicos. El surgimiento de obras con estos rasgos en las últimas dos décadas denota que el desarrollo musical de Costa Rica no puede sincronizarse necesariamente con el de otras regiones, aún dentro de Latinoamérica. Circunstancias geográficas, históricas, sociales, políticas y hasta económicas particulares han hecho que el devenir cultural del país se aleje del de otras naciones del continente.

Obras nacionalistas costarricenses

A continuación destaco algunas obras dentro de este corpus de repertorio para piano, a manera de muestrario. Dependiendo de cada caso, podremos denotar en ellas dos posibles niveles de intertextualidad musical: la directa (franco uso de fragmentos de material tradicional) o la indirecta (alusiones a elementos del acervo nacional como ritmos y danzas sin hacer referencias explícitas a obras previamente compuestas).

Nacionalismo en el siglo XX

La *Rapsodia guanacasteca no. 1*, a la que me referí anteriormente, fue compuesta para banda militar en 1937. La versión que escucharán será la primera audición de una versión para piano solo realizada a partir de la transcripción del propio compositor para piano a cuatro manos. La obra conjuga varios temas nacionales, a saber las canciones *El carpintero* y *Callejera*, el vals *El feo*, la danza *El indio enamorado*, la mazurca *Cañas*

dulces y la danza *El canario*, comúnmente utilizada como fin de baile. No menos importante, este mosaico de música tradicional está enmarcado por un motivo tomado del Himno Nacional de Costa Rica, a manera de epanalepsis.

El mismo año de 1937, la *Gran Fantasía Sinfónica sobre motivos folklóricos* de Fonseca obtenía la Medalla de Oro en la Exposición Nacional. La obra fue publicada posteriormente por la Secretaría de Educación y por el Club Rotario de Costa Rica. En ella se ofrece una sinopsis detallada, explicando la construcción, la manera en que se estructuran y desarrollan los materiales populares de acuerdo a la instrumentación, e incluso se intenta crear una especie de argumento que le confiera sentido dramático. En realidad la fantasía de Fonseca no apela a material folklórico como dice su título – cosa que sí encontramos en la Rapsodia de Monestel- ya que más de la mitad del material corresponde a obras que no son del acervo anónimo y las descarta del rango de folclor. En efecto, Fonseca consigna a cada uno de los autores de dichas composiciones en la publicación de la obra.

La tercera obra de este grupo es la *Fantasía sobre La guaria morada* de Julio Mata. A diferencia de las dos anteriores, no se trata de una amalgama de varios temas musicales, sino una pieza desarrollada a partir de una sola canción: *La guaria morada* del dúo “Los Talolingas”. En esta también encontramos una versión de reducción orquestal que muy probablemente fuera utilizada con el fin de la dirección del ensamble. No obstante, el manuscrito de Mata es totalmente pianístico y la obra funcionaría tal cual la escribió su autor en un formato de concierto. Es importante por tanto apuntar que estas tres partituras denotan el rol que el piano había cobrado ya para entonces. Se había convertido no solo en un instrumento de entretenimiento hogareño, sino en un medio desde el cual se ejercía ya la composición, inclusive la de obras pensadas para ensambles sinfónicos o de cámara.

Fantasía sobre "La guaria morada"

JULIO MATA

(1899-1969)

Edición: Manuel Matarrita



Figura 1. Julio Mata, *Fantasía sobre "La guaria morada"*.

Fuente: Archivo Histórico Musical, Universidad de Costa Rica.

Durante las primeras décadas de la segunda mitad del siglo XX, no encontramos del todo obras nacionalistas en el repertorio pianístico del país. Este espíritu resurgió hasta la década de 1980. William Porras compuso en 1984 su obra *Tambitopiano*, una pieza corta basada en el ritmo nacional antes mencionado. Por otro lado, la *Sonata op. 29* de Mario Alfagüel, compuesta en 1987, es una composición estructurada en dos partes,

cimentada sobre la canción religiosa “Dios cuidará de ti”, originaria del caribe costarricense. El compositor afirma haber pretendido crear “una síntesis entre la tradición hispánica del Valle Central y los 6/8-3/4 de toda Latinoamérica, con un material melódico limonense, pero con un interés rítmico de inquietud que pueda sonar a evocación de lo negro” (Carmona, 2015, p. 98).

La *Fantasía sobre “Luna liberiana”* fue compuesta en 1999 por Vinicio Meza, por encargo de la pianista Scarlett Brebion. Es una composición en estructura ABA que se basa en la canción en ritmo de bolero que lleva ese nombre, compuesta por Jesús Bonilla en 1938. Meza contrasta las dos secciones por medio de cambios texturales, y utiliza armonías extendidas con clara influencia del jazz.

Nacionalismo costarricense en el nuevo siglo

Como comentamos anteriormente, el nacionalismo musical que fue un común denominador en el desarrollo musical latinoamericano, en cierta medida como reacción ante la fuerte influencia europea, no tuvo eco en Costa Rica en la música para piano, sino más bien en las obras orquestales y para banda de vientos. Si como dice Patricia Caicedo (2018) “lo que define a una obra musical como nacionalista es todo un conjunto de valores culturales que son percibidos tanto por el compositor como por la audiencia” (p. 36), es posible que el piano no fuera, para los compositores locales durante siglo XX, el vehículo ideal para manifestar al pueblo ese sentido de identidad.

La *Fuga sobre “Caña Dulce”* de Allen Torres fue adaptada por su autor en el año 2012 a partir de una versión preliminar para cuarteto de trombones. Esta nueva transcripción es una fuga a cuatro voces parodiando el estilo contrapuntístico del período barroco. Se convierte en una nueva alternativa para los estudiantes de piano al hibridar estilos históricos con melodías tradicionales, ya que *Caña dulce*, canción del compositor José Daniel Zúñiga que data de 1926, es una de las canciones típicas más populares en el país.

La obra *De ronda y tambito* de Marvin Camacho fue compuesta en el 2013 a solicitud de la pianista Katia Guevara. No hace alusión a material musical previamente escrito sino que incluye una melodía en su parte central en ritmo de tambito, dentro de recursos expresivos propio del compositor, yuxtaposición de armonías cuartales y racimos sonoros con lenguaje tradicional en un marco tonal. El joven compositor Jorge Alvarado compuso en el año 2017 su ciclo *Encuentros nocturnos* inspirados en leyendas populares costarricenses. Hablamos acá de un doble proceso de intertextualidad pues se da a nivel literario y musical. Las obras utilizan recursos instrumentales extendidos y corresponden a un lenguaje más actual.

Finalizo refiriéndome brevemente a mis aportes en este proceso. Inspirado en algunas de estas obras, me aventuré a escribir dos composiciones para piano: *Desvaríos sobre “La botijuela”* (2012) es un realmente divertimento para piano solo, conformado por diez variaciones (o más bien libres reconstrucciones) de la danza folklórica costarricense *La botijuela*. Este tema musical es una “danza criolla”, ritmo que en Costa Rica está claramente emparentado con otras danzas internacionales como la habanera y la contradanza. Algunas de las variaciones de esta obra hacen alusión musical directa al estilo de composición de figuras importantes del pianismo latinoamericano, a saber: Heitor Villa-Lobos, Manuel M. Ponce, Ignacio Cervantes, Astor Piazzolla, Ernesto Nazareth y Alberto Ginastera. Otras variaciones, por su lado, encuadran ritmos presentes en el imaginario musical tradicional de Costa Rica, a pesar de que no son exclusivos del país. Tales son los casos de ritmos como pasillo, calypso, swing criollo (cumbia) y tambito. Todas estas adaptaciones del tema original se realizan siempre desde un esquema tonal tradicional. De esta manera, se demuestra como una melodía

puede enmarcarse con suma versatilidad en diferentes patrones rítmicos y estilísticos del continente.

Por otro lado la *Sonatica* (2015) es una composición en tres movimientos bajo el esquema convencional de esta forma musical. El diminutivo “tico” hace alusión al sobrenombre que recibimos los nativos de Costa Rica, y por extensión cualquier artefacto que sea del país. La *Sonatica* es una sonata tica, es decir, una pequeña sonata costarricense por antonomasia. Los movimientos pretenden retratar las músicas de tres diferentes regiones del país. El primero es un tambito, esquema rítmico que como se mencionó proviene de la parte norte del país. El segundo es un pasillo, que aunque no es un ritmo exclusivo de Costa Rica, se convirtió en parte de la música tradicional de la meseta central. Este movimiento está dedicado a la memoria de Julio Fonseca, y hace una breve alusión a la melodía del vals *Leda*, su obra más popular. El último número es un calypso, relacionado con la provincia de Limón en el Caribe. El calypso desde luego tampoco es excepcional del país, pero es parte muy representativa y vital en la práctica musical de esta región costarricense. Su título es *Run-down* que es un juego de palabras entre Rondó (la estructura musical) y run-down (platillo afrocaribeño).

Por último, *Inventiones ticas* (2018) es una colección de quince obras para piano que utiliza como material temático generador una serie de canciones y danzas que forman parte del imaginario tradicional costarricense y, a la vez, las invenciones a dos voces (BWV 772-786) de Johann Sebastian Bach. El propósito de las obras es el de ofrecer un acercamiento para los pianistas en formación a diversos estilos musicales de la tradición centroeuropea desde melodías del acervo costarricense



Figura 2. Manuel Matarrita, *Invención tica no. 11 – Amor de temporada*.

Colofón

Escribir la historia de la música para piano escrita en Costa Rica y/o por costarricenses es una tarea pendiente. Este trabajo espera poder brindar una pauta sobre los estilos y lenguajes que cultivaron las compositoras y los compositores a través de casi siglo y medio de historia y desde una serie de obras escogidas, consideradas representativas. No se puede pensar que quienes escribían música para piano lo hicieron y lo hacen en un solo estilo o en un solo lenguaje, necesariamente. El trabajo creativo de cada quien es el resultado de muchos factores: sus circunstancias, su formación, sus necesidades de inclusión en el campo cultural, y desde luego su propio gusto. Hasta hace un par de décadas, y quizás por desinformación, se creía que el repertorio costarricense para piano era muy escaso y de menor valor. Actualmente podemos afirmar que ese paradigma estaba errado, tanto cuantitativa como cualitativamente.

Podemos concluir afirmando que el proceso ha sido similar al de muchos otros países en Latinoamérica, aunque no necesariamente sincrónico históricamente. La primera influencia fue la música del romanticismo centroeuropeo y la música de salón que poco a poco se americanizó con ritmos como pasillos, tangos y fox-trots. En el siglo pasado, el nacionalismo no tocó de manera sustancial el repertorio para piano, a excepción de

las versiones de obras orquestales compuestas en resguardo de la identidad nacional. No es hasta la segunda mitad del siglo que vemos el surgimiento de nuevos lenguajes más modernos, aunque la producción durante esta época fue relativamente escasa. El siglo XXI ofrece un panorama con amplias posibilidades de creación y un incremento en la cantidad de obras, definido en buena medida por las condiciones favorables del medio musical. La tonalidad como base de composición sigue teniendo vigencia. Asimismo ha proliferado en el nuevo milenio las obras con un claro interés por utilizar la tradición costarricense como recurso de intertexto para la creación pianística.

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The Role of Canadian Women Composers and Contemporary Classical Music in Piano Instruction: An examination of Canadian-contemporary repertoire and how it contributes to improving musicianship in the intermediate piano student

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Abstract: Due to Canada's youthfulness as a country, its mix of over 250 ethnicities, and its prominence in contemporary music, Canadian composers are uniquely poised to produce exceptionally diverse contemporary music. This can be evidenced through Canada's growing population of innovative, female composers. Contemporary Canadian music can be avant-garde and eclectic in style, and many teachers shy away from the compositions, dismissing newly composed works due to a lack of understanding of how to teach the repertoire. This study will focus on breaking down the barriers surrounding teaching contemporary music and introduce works by living female composers. The Canadian females chosen for this essay: Jean Coulthard, Lynette Sawatsky, Larysa Kuzmenko, and Alexina Louie, compose music that is both culturally relevant and pedagogically sound. Intermediate level sections were chosen because they bridge repertoire geared toward beginner students and advanced, academic repertoire. Through analysis of the intermediate repertoire selections and suggestions for practice, Canadian Contemporary music will be demonstrated to improve students' technical capabilities, ear training, musical and cultural awareness and confidence at the keyboard. If students can learn to perform contemporary music at the intermediate stage, they will be set up for success in the modern idioms of advanced repertoire that push the boundaries of classical music. If the learning and performing of contemporary music is left for only the advanced pianist, an entire musical era will be missing from the minds and hearts of students, robbing them of the discovery of the expressive sounds of contemporary Canadian music.

Keywords: Canadian, contemporary, modern, women, pedagogy

Introduction

Contemporary Classical music is a genre that is being added to daily through the contribution of new music. Musicians today have the unique opportunity to play music that is "hot off the press" and written by composers alive today. Canadian composers are among many who add their unique voice to this ever-increasing, ever changing genre of music. Due to Canada's youthfulness as a country, its mix of over 250 ethnicities, and its prominence in contemporary music, Canadian composers are uniquely poised to produce exceptionally diverse contemporary music. This can be evidenced through Canada's growing population of innovative, female composers. Contemporary music can be avant-garde and eclectic in style, and many teachers shy away from the compositions due to a lack of understanding of how to teach the repertoire. This study will focus on breaking down the barriers surrounding teaching contemporary music and introduce works by living female composers. The composers chosen for this essay include Jean Coulthard, Lynette Sawatsky, Larysa Kuzmenko, and Alexina Louie. Through analysis of the repertoire selections and suggestions for practice, Canadian Contemporary music will be demonstrated to improve student's technical capabilities, ear training, musical and cultural awareness and confidence at the keyboard. This essay will also take a look at the pedagogical benefits of teaching contemporary music to children pre-advanced level. The argument is presented that, if the learning and performing of contemporary music is left for only the advanced pianist, an entire musical era will be missing from the minds and hearts of students, robbing them of the discovery of the expressive sounds of contemporary Canadian music.

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Contemporary Classical Music

For the purposes of this paper, Contemporary music is defined as that produced in the latter half of the 20th century and into the 21st century. Included in the classical-contemporary idiom are 12-tone, serialism, minimalism, modernist, electro-acoustic, and similar styles, though I have chosen to remove folk, jazz, blues, and other improvised idioms for this definition as they fall outside the scope of this paper. Notation may be traditional, graphic, or proportional. The harmonic sound required of contemporary music contains “chromaticism, dissonance, atonality, bitonality, modality, or some other complexity that breaks out of the traditional norm” (Tithecott, 2015, p. 17). Contemporary Classical music for the piano traditionally makes use of extended techniques such as electronic additions, playing inside the piano, playing on a prepared piano, the use of voice or additional body parts while playing, the use of non-traditional parts of the piano, or the use of auxiliary instruments.

Why is Contemporary Classical Music Significant?

We must approach the music of the late 20th and 21st century with the same degree of relevance to music education as the music of Bach, Beethoven, and Brahms. Modern music is a lens through which we can view our world and its events, its culture, and its history. Just as past composers did, contemporary composers create music that reflects their culture, their surroundings, and current events. These composers help define a time and place in history. Pieces written in the present or very recent past can be a channel of artistic expression for students, a reaction to the happenings of life around them, connecting the musician to their current world.

When discussing modern music in music education, Professor Bonnie Nicholson of the University of Saskatchewan states, “Modern music makes our task as a communicator relevant in our day and age. We are not encouraging students to think about antique days to inspire them” (Nicholson, 2017). Canadian composer, Alexina Louie (2017), stated that her main purpose in composing her pedagogical collections was to create a vehicle for students to express themselves. In discussion with Louie (2017) on this topic, she explained,

We are all human, and we all experience the same feelings. An artist can express the feelings and bring the audience into their world. Finding the right chords that expresses how you feel is like a search for truth. New sonorities are something special for the students. I like showing students how to express the music of their time.

In a research project launched by Uludag University, Turkey (2016) on how music education students felt about Contemporary Classical music, one student stated that the music is “the closest date to us, but the farthest in information” (Sakin, p. 106). In response to the question “Do you think you are taught enough to learn 20th and 21st Centuries classical music?” 78.63% of the students answered no and stated that more importance should be given in course contents for recognition, understanding, and learning of these periods (Sakin, p. 122).

The study went on to show that students were interested in and fascinated by the study of Contemporary classical music, but felt that they lacked understanding of the genre, and were lacking exposure to it in their formal studies. Dr. Esther Yu-Huichu (1987) writes, “regardless of the different approaches to music that modern compositions reveal, a common characteristic many of them share is the wish to evoke the power and expression of sound for its own sake” (p.7). It is unreasonable and irresponsible to wait until students reach advanced studies in universities and conservatories to share and teach music that explores the “power and expression of sound for its own sake.”

The Canadian Connection

Canada has a strong connection to contemporary and avant-garde music. In the late 20th and 21st centuries, there has been a significant rise in Canadian composers. Canada is a young country and does not have the long standing classical musical history possessed by other countries such as those of Europe. Between 1940 and 1950, during and after World War II, Canadian composers began to express themselves in new ways, using contemporary and avant-garde idioms that they learned from other cultures (Hahn, 2005, p. viii).

Dr. Christopher Charles Hahn (2005) wrote that, “The concepts learned abroad and from composers who immigrated to Canada created a musical mosaic that reflected the cultural and historical influences in Canada” (p. viii). Canada is a mosaic of cultures through its celebration of its diverse populace. In the 2016 census, Statistics Canada (2016) reported that people from over 275 ethnic origins made their home in Canada. Canada has the largest percentage of all countries represented in the G8 group of countries (Canadian Immigrant, 2013). Canada’s diversity and youthfulness as a country, gives it a unique voice in the arts, culture, and history.

One common thread that can be found in much of the music of Canada is nature. Canada contains many contrasting topographies from the Rocky Mountains of British Columbia, the wide-open spaces of the prairies in Saskatchewan and Manitoba, the Great Lakes of Ontario, the Acadian forest of the Maritimes, and the sand dunes of Prince Edward Island. Though this is not a theme in the music of all Canadian composers, it is a central one for many. The rise of Canadian composers is recent, and though it holds great value within Canada, it is rarely explored outside its borders.

Canada has excellent resources that promote the music of its composers. The Canadian Music Centre is a main resource for the cataloguing and showcasing of the music of many Canadian composers, both past and present. The CMC provides a platform for customers to buy for order, download, listen to recordings, learn about composers, or borrow music from their library. In their mission statement, the CMC (2018) describes their organization as a “catalyst that connects you to the ever-evolving world of Canadian musical creation through performance, education and promotion. We champion artistic diversity and embrace Canada’s rich cultural heritage in creative centres across the country and internationally.”

Another platform for promoting the music of Canadian composers is the Alliance of Canadian New Music Projects (ACNMP). The ACNMP is an organization that is dedicated to the promotion of Canadian contemporary music. The ACNMP runs festivals across Canada during the annual Canada Music Week in November, where students celebrate Canada through song. The festivals aim to connect students with living composers, as well as promote the music of Canada. They have a free, downloadable syllabus available on their website. It contains a list of graded music, as well as information about the publishing company for ease of purchase. All of the music is assessed and graded by experienced teachers across Canada and is recommended to the syllabus by the teachers, to ensure quality repertoire. This is a great resource for getting started in finding level appropriate repertoire for students.

Due to modern technology and ease of accessibility, there are excellent platforms for making Canadian music accessible to the world. Canada has a rich collection of music to offer. The works composed are unique to the land and include a variety of styles and levels of difficulties.

Canadian Female Composers

Women composers have traditionally been underrepresented in the Classical music scene. In the last century women have come forward and are now recognized for their involvement in composition and performance. Canada is no exception. Kim writes, "Women's contributions to the history of Canadian music can be traced back to the late nineteenth century. However, it is evident that women's achievements then, and still somewhat now, are largely overlooked" (Kim, 2011, pg. 2). In 1981, Canadian composers Anne Southam, Mary Gardiner, Maggie Burstyn formed the Association of Canadian Women Composers (ACWC) to create a sense of community among women composers. As of today, there are 60 members active in the organization (ACWC, 2017). These pioneer composers wanted to create a space of advocacy for Canadian women composers. Their drive for the new community was "fueled by a desire to fill a void in the Canadian music scene: the absence of women composers in concert programming across the country" (About ACWC, 2017). The organization's goal is to "build on the achievements of the past, encourage women and women-identified composers of the present... increase and broaden its membership base to reflect the varied cultures, which have made their home here, and to raise its profile in the Canadian and International Music scene" (ACWC, 2017).

Women composers are gaining prominence in the Canadian music scene. They are being programmed in major orchestras across the country, and are widely represented in concert, competition, and festival programming. This is due in part, to the efforts of Anne Southam, Mary Gardiner, Maggie Burstyn, and their role of leadership in creating the ACWC, breaking down the barriers that Canadian women faced. Their advocacy created a model for other countries to observe and began to empower women to take their rightful place in the classical music scene.

The publications of women composers from previous eras is minimal, therefore we must acknowledge their inequality of existence within the Contemporary music scene. It is only recently that their publications have begun to be taken more seriously. Because the compositions of female composers are not commonly included in the traditional classical repertoire, we must be conscious about including them in the 20th and 21st century repertoire we assign our students to perform. Canadian women composers have made an important rise in the Classical music scene, and we must encourage their continued support. The times of women being underrepresented in the classical music scene are changing, and so must we.

Preparing students to play contemporary classical music

There are a variety of ways that we can prepare our students to meet the musical and technical demands of Contemporary music. We can begin by introducing the genre from the very beginning of music study. Contemporary music is a requirement of almost all post-secondary music studies in North America. Therefore, if the music is introduced at an early stage, students will find themselves more equipped to meet the musical demands required of their institution. Secondly, it can be incorporated in their technical requirements. Students can practice cluster chords, scales in polyrhythms, scales and arpeggios with alternate fingerings, scales in tri-tones, and chords and arpeggios with either hand in a different key within their technical studies. Incorporating unique technical requirements before you introduce a contemporary piece will help students prepare for the demands of the music. Thirdly, it can be incorporated in their aural training. Students should be introduced to semitones, tri-tones, diminished and augmented chords from an early age. Introduce these ideas when you are teaching intervals and major & minor chords. Lastly, incorporate the sounds of Contemporary music in their listening assignments. Children are acclimatized to major and minor tonalities from the time they are young. They are used to regular rhythms, keys, and modalities. We can expect students to enjoy playing contemporary music as we help them become familiar

with alternative tonalities and rhythms. Have the students listen to Contemporary music just as they would any other form of classical music. Encourage them to ask questions and write down their thoughts. These practices help acclimatize students to enjoy contemporary music for music's sake and not as a "difficult" or "strange" genre, as it can be perceived. If contemporary music is introduced early on, and reinforced through technique, ear-training, and listening assignments, students are better prepared to play contemporary repertoire.

Pedagogical Pieces for the Intermediate Pianist

The practical portion of this study focuses on the music of Canadian Contemporary female composers and their repertoire for students in the intermediate stage of learning. This is defined as repertoire at the difficulty level of the J.S. Bach's *Douze petits Préludes* 924–930, 939–942 and 999 (Twelve Little Preludes), Schumann's *Album für die Jugend*, Op. 68 (Album for the Young), and Clementi's *Six Sonatines*, Op. 36. Intermediate level repertoire was chosen as it represents a transitional stage in students learning. It is the "bridge" between repertoire geared toward beginner and advanced students. If students can learn to perform contemporary music at this stage, they will be set up for success in the modern idioms of advanced repertoire. It is often at an intermediate level that modern music delves into more complex rhythms and harmonies and graphic notation. The four pieces I will discuss are composed by different composers of varying backgrounds and ethnicities, and their pieces are contrasting in style. The music is unique in sound, but shorter in length and accessible in technique, which makes them excellent candidates to introduce to students who are not yet ready for larger, more advanced works. The music represented is excellent for teaching expressivity, choreography at the piano, loosening up the rigidity of the body, and for exploring and creating new tone colours and greater capabilities of the instrument.

Jean Coulthard

Jean Coulthard is one of Canada's most prolific female composers and was a pioneer for Canadian female composers (Jean Coulthard Biography, 2017). She completed formal studies in composition at the Juilliard School of Music in 1945 and returned home to Canada to teach composition at the University of British Columbia (Jean Coulthard Biography, 2017). Even with Coulthard's vastly successful career as a composer, she was consistently ostracized for trying to succeed in a previously male-dominated profession. Coulthard's leadership helped shape the future music of Canada, as she helped to pave the way for other Canadian women composers.

Pieces for the Present (1974) is a set of Intermediate piano repertoire, and the selection *Grandfather's Clock* is an early-intermediate level piece. The challenge of this piece lies not with the notes, but with the alternate notation. Notated without a time signature, the student must play each measure within an exact number of seconds, which changes in time nearly every bar.

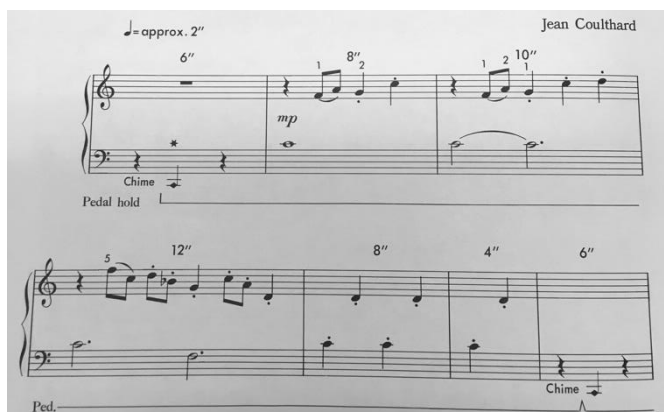


Figure 1. Coulthard, J. (1974). *Grandfather's Clock*. *Pieces for the Present*. Waterloo, Ontario: Waterloo Music Company.

In addition, this piece introduces extended techniques to the pianist as they explore playing inside a piano. To create the effect of a clock chime, the student plucks the lowest string in the piano at the beginning of each new phrase and several times toward the end. The pedagogical value of the piece can be found in the use of playing with overtones, the absence of key signature, and the use of dissonance, irregular phrasing, and the use of various parts of the piano. Keeping with the charm and irregularity of an old clock, the chime does not ring precisely every time. This piece is for the student that does not always sit in their chair, is intrigued by the construction of the piano, and needs some opportunities for rhythmic practice.

Lynette Sawatsky

Moving eastward to central Canada, Lynette Sawatsky is a composer living in Saskatoon, Saskatchewan. Lynette holds her Associates Diploma from the Royal Conservatory of Music and a Bachelor of Education degree from the University of Saskatchewan (Sawatsky, 2017). She is a composer, adjudicator, and piano teacher. Her music is found in several syllabi in Canada, including Conservatory Canada and Music for Young Children. Sawatsky's piano solo and piano ensemble music has been selected for music festivals all over Canada and is a favourite with young musicians.

True, Strong, and Free is one of the winning pieces from the Canadian Federation of Music Teachers Association "Call for Compositions" to celebrate Canada's 150th birthday. The piece is a late-intermediate-level piece. Pedagogically, the piece employs various tempo changes, use of the entire keyboard, quick technical passages, voicing notes within a chordal melody, a variety of pedalling techniques, and the added challenge of communicating a storyline about Canada's history. The call for compositions put out by the CFMTA asked for compositions that reflected on Canada's past. I had the opportunity to meet with Lynette Sawatsky in her studio and talk with her about her piece. When asked about the inspiration for her piece, she said:

The opening sounds pensive, sad, and reflective at the start. The big strong chords at the beginning were representative of time passing, like the sounding of chimes. The faster parts of the piece are a celebration There are good and also unpleasant things in Canada's past, and we cannot change that, but we can acknowledge it (Sawatsky, 2018).

True, Strong, and Free is lyrical, yet effectively combines dissonance with tonality. The chords at the beginning are to sound "pensive, sad, and reflective" (Sawatsky, 2018) while the middle section contrasts greatly with celebratory themes.

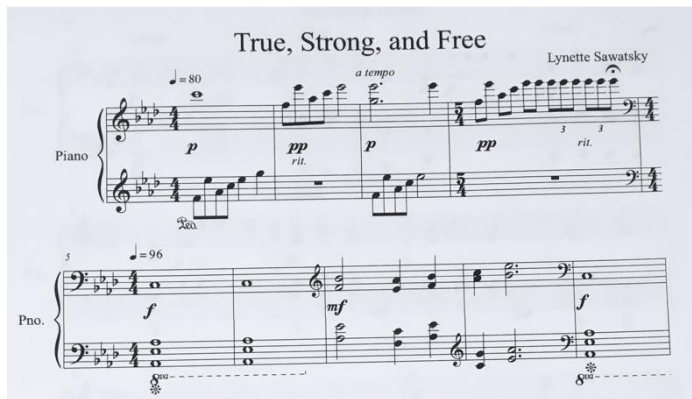


Figure 2. Sawatsky, L. (2016). True, Strong, and Free. Saskatoon, Saskatchewan, Canada: CFMTA.

Part of what makes contemporary music unique and relevant is the added requirement of communicating stories in music that are current issues. As quoted earlier, there is much pain in Canada's past. The First Nations and Metis ancestors of our land were greatly wronged during the Colonization of the country. Because of this terrible past, there has been an emphasis on truth and reconciliation between peoples. This piece explores the narrative of Canada's past through the tense chords at the beginning, the passing of time, and then the celebration section that takes place afterwards. The title True, Strong and Free is communicated throughout the narrative of the piece, displaying a relevance to a current issue. Music can be one way that many cultures can connect and relate, and Contemporary music should reflect the time that we live in. True, Strong and Free is excellent for intermediate students who seek a connection to the narrative aspect of contemporary repertoire.

Larysa Kuzmenko

Larysa Kuzmenko is a composer based in Toronto, Ontario. She is a Professor on the music faculty at the University of Toronto, teaching theory, harmony, and piano (Larysa Kuzmenko: Biographical Note, 2016). A renowned composer, she has been commissioned by organizations such as the Canadian Broadcasting Network (CBC), and her works have been premiered by orchestras such as the Toronto Symphony Orchestra, ensembles such as the Gryphon Trio, and soloists such as Christina Petrowska-Quilico. She composes using experiences that have inspired or affected her and draws large portions of her inspiration from her Ukrainian heritage.

Mysterious Summer's Night is a nocturne-like composition written in 1993. The piece was inspired by two components. The first is the tune Summertime by George Gershwin, and the second is a summer evening walk. In speaking with the composer (Kuzmenko, 2017), she shared the tale of the mysterious summer's night that inspired the piece:

We had these 2 cats at the time and we used to walk them to the park. My husband and I took the cats out one night and the moon shone bright. In the bushes, at the park, there was a set of eyes glowing - a fox. I told my cats to run, and we turned around and went home. The piece has a beginning, a middle, and an end. The middle has something scary happening, while the outer sections express leaving home and the returning home.

The composer wrote this piece from a pedagogical perspective, combining contemporary harmonies with a tonal melody that is easy to understand. Kuzmenko (2017) stated, "When I teach piano, I teach from a composer's viewpoint through analysis - structure and phrases, and always hands together. We also work with tone, phrasing, and feel. Starting with structure first. The music is about that psychological timing - it feels right for

you to write it at that point in the piece.” Pedagogically, this piece communicates a story-line, and can serve as an introductory atonal piece in a nocturne style that is accessible to young musicians. The piece uses large dynamic and registral contrasts within a short period of time, and contains harsh, dissonant tonalities through the use of tri-tones, and diminished chords. The surprising harmonies are what add color and mystery to this summer’s night.

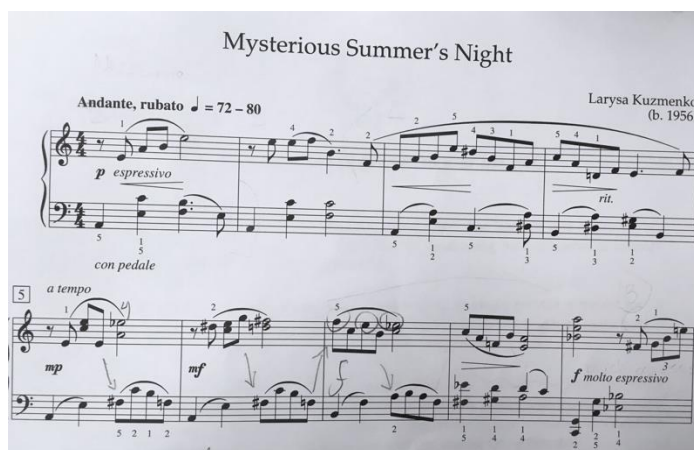


Figure 3. Kuzmenko, L. (2008). *Mysterious Summer's Night*. In R. C. Music, *Celebration Series Perspectives: Piano Repertoire 8* (p. 79). Mississauga, Ontario, Canada: Frederick Harris Music Co., Ltd.

This piece is an excellent introduction to Chopin nocturnes, on par with the difficulty level of Chopin’s nocturne Opus 55, no 1. The chordal and arpeggiated line, cantabile melody line, the use of rubato, and the nighttime theme are what make it in the nocturne style. Kuzmenko mimics Chopin’s phrase lengths using two short phrases and one long phrases as its basic structure. Both pieces require aspects such as hair-pinned dynamics, mature rubato, and careful pedaling. They both also use solid chords as a bass line and require specific voicing within chordal accompaniments. *Mysterious Summer’s Night* is not only a nocturnal piece but is a contemporary take on the nocturne through the use of extreme dissonance and contemporary harmonies. The student is required to create different tonal colors than a Chopin nocturne, and a much harsher touch is required in the molto esspreso than would be used in traditional nocturnes.

This piece is one that helps bridge the gap for intermediate to advanced repertoire. The composer’s music is theoretical and suited for the student that is learning to appreciate the sounds of contemporary repertoire. The piece is interesting musically, and consistent with the nocturne-style that would be familiar to the student. It is short in length, but impressive in sound, making it an excellent portion size for those who are hesitant to taste more contemporary music.

Alexina Louie

Alexina Louie is a composer of Chinese heritage and was born and raised in China Town in Vancouver, British Columbia (Louie, 2017). Drawing heavily on her Asian heritage after her years of composition study, she is a well-recognized Canadian composer. Louie has composed for nearly all solo instruments, as well as for orchestras, choirs, ballets, opera, and ensembles of all types (Alexina Louie: Bio, 2017). A pianist by trade, she has composed many solo piano works, as well as pedagogical works for her students such as *Star-Light*, *Star-Bright* (1995), *Music for Piano* (1982), and most recently *Small, Beautiful Things* (2017, unpublished). Still an active composer, her works are a favourite to study with many piano students across North America.

Star Light, Star Bright is a set of intermediate piano solos, originally composed for the composer's daughters during their piano studies. Louie (1995) writes specifically about the pedagogical aspects of the pieces at the beginning of the book:

The nine pieces that make up Star Light, Star Bright are meant to introduce intermediate-level pianists to contemporary music. Although not wildly stretching the boundaries of musical styles which may be more familiar to pianists at this level, the works do make use of a range of contemporary techniques, including proportional notation, rapidly repeated figures, chord clusters, and grace note phrases. (p. 1)

These pieces are excellent introductory pieces to her larger works. A solid understanding of a publication such as this one, gives a student a firm grasp on aspects of advanced contemporary music. Aspects found in this book are found throughout the music of Alexina Louie and the pieces give a more concentrated view of the technique required for contemporary music making. When speaking with the composer, she talked about why she wrote the pedagogical pieces and their importance to her: "I like to let the students create their own world with the boundaries I give. I taught piano, and I got so impatient with the teaching pieces – they were out of step with the brightness of young students" (Louie, 2017).

Star-Gazing is a piece found in the Star Light, Star Bright publication. The piece is effective for teaching many aspects including: the use of *senza misura* and using seconds to keep time. It also features large registral shifts, multi-note trills, connecting melodic ideas over opposing registers, cluster chords, atonality, and rhythmic challenges.

This piece is not conducive to traditional harmonic analysis and is not reducible to traditional melody and accompaniment. When speaking with Louie (2017), she expressed that this music should sound different based on how you feel at the moment. Whatever you feel, you should express it. There should be various moods and facets to these pieces. The opening section of *Star-Gazing* contains a shimmering effect with a three-note trill in the right hand, while the left hand appears to be counting stars.

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Star-Gazing

Alexina Louie

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Figure 4. Louie, A. (1995). *Star-Gazing*. In A. Louie, *Star Light, Star Bright* (pp. 10-11). Mississauga, Ontario: The Frederick Harris Music Co., Ltd.

The piece introduces proportional notation to the student through introducing chord and allowing the student a certain number of seconds to *accelerando* and *crescendo*, as shown in measure 23.

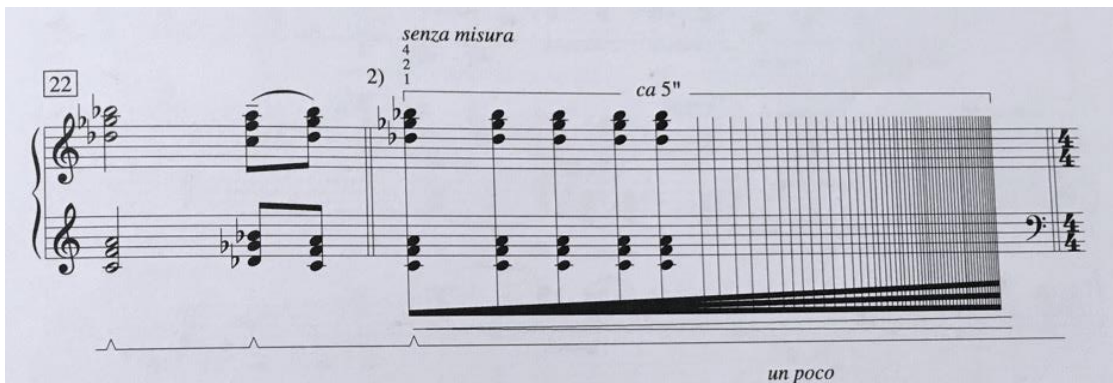


Figure 5. Louie, A. (1995). Star-Gazing. In A. Louie, *Star Light, Star Bright* (pp. 10-11). Mississauga, Ontario: The Frederick Harris Music Co., Ltd.

The piece also makes use of large registral shifts which are effective for adding drama, and teaching choreography at the keyboard. This piece has large contrasts in tone production from the shimmering, pianissimo three-note trills to the intensity of the ending with its use of extreme dissonance, accelerandos and forte dynamics.

The music found in the Star-light, Start-bright collection is excellent for helping students learn to communicate narratives. The titles are easy for the student to understand and relate to their world. Louie's music is also pattern-based. When students can hear the patterns found in the music, the visual aspect of the notation becomes less difficult. Because of the patterns found in this music, it is easier to teach aurally if you have students enrolled in aural-based methods such as Yamaha or Suzuki. This series is effective for expressing the happenings in nature and gives the student a vehicle to connect to the world and the heavens beyond it.

Creating Connections

Perhaps the most beneficial aspect of contemporary music is the ability to connect with the composer. We live in the digital age where active composers can promote their music online and connect with students and teachers from around the world who are interested in learning it. To play contemporary or new music is to give students the opportunity to co-create with the composer. A composer can be sitting in your music studio via skype. Encourage students to reach out to living composers. It is an exciting opportunity when students meet the composers of their music, ask questions, and make new discoveries.

Through contact with the composer, the musician receives the opportunity to step into their world and become part of the creative process. In the process of co-creation, students receive the chance to help create "living art" with the composer. This follows the philosophy of the old Chinese Proverb "Tell me and I forget. Show me and I remember. Involve me and I understand" (McGraw Hill Education, 2016). If a student is involved in the process, they are more invested in the music, fostering their development. Composers are usually not only willing to meet with those playing their music but are excited to do so. Connecting composers with students creates a new energy in both the composer and the student, inspiring each to create more musical discoveries.

Composer-student connections also promote curiosity through inquiry-based learning. The student's questions and ideas become the centre of the learning experience with the educator as the guide and facilitator. It is our job as educators to fuel the natural curiosity of our students and inspire and challenge them to make personal discoveries in their own music. "Inquiry requires more than simply answering questions or getting a right answer. It espouses investigation, exploration, search, quest, research, pursuit, and

study. It is enhanced by involvement with a community of learners, each learning from the other in social interaction” (Kuhlthau, 2007).

We, as teachers, can help students compose questions to ask the composer in an email, a Skype conversation, or even prepare them to play the piece for the composer. Students can go online and look at composers’ websites, watch videos of them playing the pieces, or see pictures of the composer. Connections such as this can fuel a curiosity in a student, creating fertile soil for learning and growth. Students may not remember every piece they played, or every festival they performed in, but they most certainly will remember the time they met the composer of their favorite piece or talked with them online.

Our job as music teachers is not only to teach music, but also to create lovers of culture, future audience members, and the teachers of tomorrow. Creating composer connections inspires creativity, curious learning, and memorable moments, which fuel our student’s passion for new discoveries. In the music studio, we not only create art, but also artists.

Canadian compositions have so much to offer students in the area of 20th and 21st century music. The music of Canadian composers can contribute greatly to the music education of students around the world, and the music of the composers featured represent just a few of the many composers that can empower and inspire students to seek music that pushes the boundaries of traditional repertoire. Through the learning of contemporary music, students can learn to express themselves and the world around them in new ways. We are doing our students a great disservice if we eradicate the music of the 21st century, until it becomes history. Musician Tom Service (2012) states, “this is music that is very much at the heart of our modern world...This music is speaking to us now: all you need is an open mind and open ears.”

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Clavecin Roïal Project: Timbres and Fantasy of the Sublime

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Abstract: The performing research project about the *Clavecin roïal*, that I propose, involves the first worldwide copy of said instrument by the German organologist and keyboard instrument maker Kerstin Schwarz. The project involves the facsimile of the instrument, a book about the research, and a CD recording of it. The aim of the project is to contribute to the new point of view in musical research by using instruments and performance praxis as primary sources, putting together organology, biomechanics in performance and musicology. The *Clavecin roïal* was a sort of fortepiano in clavichord-form with mutations invented by Johann Gottlob Wagner in 1774. It was influenced by Hebenstreit's timbre aesthetic; that is to say by the pantalon's tradition – the very German fortepianos – that has nothing to do with the Cristofori tradition. Wagner's craftsmanship created a sensitive keyboard with rich sound mutations operated by pedals, allowing whimsical sonorities. Similar to the extra drama that we get in the theatre when we have a good lighting engineer, those sound mutations can be linked with the musical Sublime and the "Fantasia Principle". This kind of fortepiano was directly connected with C. P. E. Bach's ideal sound for improvising, emphasized in his *Versuch*. We can find the idiom of the instrument on Bach's *Kenner und Liebhaber* rondos and fantasias. The Clavecin roïal's construction was widespread at least until c.1800, having been built by numerous instrument makers. Wagner's workshop built not lesser than 805 in a span of 25 years. Like Johann Zumpe's square piano, Wagner's Clavecin roïal played an important role in piano history that has yet to be demonstrated. It provides important clues about North German fortepiano music of late 18th century.

Keywords: *Clavecin roïal* project; J. G. Wagner; musical Sublime; timbres and fantasy; C. P. E. Bach

Music is a physical fact that needs at least a human body and an object to make a sound. I believe that experiencing music is intimately linked to that physical-fact. A musical instrument offers and restricts sound possibilities, both technically and acoustically. I would go so far as to claim that to reach deep understanding of instrumental music we must know as much as possible about how the instrument is, or was. In the piano music repertoire from the age of Mozart and Bach's sons we still rely, more or less, on the instrumental parameters that a Steinway Grand piano has (even in performances on Stein or Walter pianos). This is mainly due to the thoughts on piano playing in terms of touch control, dynamics and power. The *Clavecin roïal* was "a sort of fortepiano", in that period, full of other expressive alternatives based on timbre changes. British organologist Michael Latham (2006) points out:

Our understanding of eighteenth-century keyboard-instrument making and playing would benefit from more open attitude to the instrument then available, especially in the last thirty years of the eighteenth-century. [...] We should also acknowledge that all too often we have little idea of how the instruments of the day were used (p. 178).

The reason for writing this article came from the interdisciplinary research project *Clavecin roïal: timbres and fantasy of the Sublime*, which I am developing with German organologist and keyboard instrument maker Kerstin Schwarz. This project was born under the unavoidable presence of the physical-fact in music, namely from the necessity to experience music physically on a special instrument. The project involves three aims:

- 1) making the first worldwide copy of the *Clavecin roïal* for artistic research purposes;
- 2) publishing a book with the musicological and organological research;

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3) recording on the *Clavecin roïal* music by composers, surrounded by the Sublime in music and the “Fantasia Principle” in North Germany (Ottenberg, 1987; Richards, 2001, 2006; and Hogwood, 2006).

This project, running from 2011 and to be concluded in 2019, brings together organology, musicology and historical performance praxis with the aim of experiencing these instrumental possibilities, far from Steinway’s ones. Thus the main goal of the project is to give an extensive presentation on the relationship between instrument and music in the German areas surrounded by the Kantian Sublime.

Hence, the project that will be presented here embodies a recent approach in musicology by using instruments and performance praxis as primary sources that recently has earned a Spanish prestigious “Leonardo Grant”. This article is a brief and updated overview of the project.

The Research on Wagner’s Clavecin Roïal. A Brief Synopsis

My first *vis à vis* with the *Clavecin roïal* was by chance during my MAS research. I was investigating, from the perspective of music gestures, the body-instrument relationship in the music of Carl Philipp Emanuel Bach and the instruments in his surroundings.

In 2011 I visited the Instrumentenmuseum in Berlin, looking for the playable Johann Heinrich Silbermann fortepiano from 1776. In the museum in Berlin there is a fine specimen of *Clavecin roïal* from 1788 with the serial number 640. It is an impressive instrument that aroused my interest and many questions, too; In terms of the square piano (*Tafelklavier*), it is:

- too big to be small enough for domestic purposes only;
- too fine to be cheap and inconspicuous;
- too strange and sophisticated, with special action and stops, to be part of the mainstream idea of the “Mozart-Period” fortepiano.

In summary, it is too special to be almost unknown in the history of the piano and its repertory. In fact, only six years before, in 2006, Michael Latham had devoted the first deep research to the *Clavecin roïal*; an extensive article to put it in context, which is still now the main reference.



Figure 1. *Clavecin roïal* No. 640 (June 12th, 1788) in Berlin, Staatliches Institut für Musikforschung Preußischer Kulturbesitz Musikinstrumenten-Museum inv. no. 1174 (photo by the author).

The *Clavecin roïal* is a large German square piano with five octaves invented in 1774 by Johann Gottlob Wagner (1741-1789). It was built by him, together with his brother Christian Salomon (1754-1812), in Dresden. The instrument has a hammer action of the intro *Stoßmechanik* type developed with an escapement by Wagner. But the most special feature it has is the ability to change its voice by means of four stops, or registers, easily operated by pedals (knee levers in the surviving specimens). As it was described in its announcement, by Wagner himself, the *Clavecin roïal* can produce six sound mutations (*Veränderungen*). Wagner describes these mutations by combining the stops as follows:

- I.[...] the instrument just by itself [...] has the full strength [sound] of a *Flügel* or *Clavecin* [both terms for the harpsichord], with the difference that the bass keeps on sounding for far longer [...] the most pleasant harmonies there are to be heard [namely, this resonant undamped sound is very appropriate for the free fantasia] [...]
- II.[...] pedal No. 2 [...] the same [sound] as a *Flügel* or *Clavecin*, just as strong in sound, and can be used to good effect with a complete music [in ensemble playing] and for the accompaniment of the recitative [...]
- III.[...] pedal No. 1 [...] the sound of a harp, completely rich and natural [...]
- IV.[...] pedal No. 1 and taking with it pedal No.3 the sound of a lute is created [that] can quite easily persuade a person listening from a distance that he really does hear a lute [...]
- V.[...] pedal No.3 [...] the sound of the *Pantolon* [...] those to whom the *Pantolon* is not entirely unknown would agree that the sound is very similar.
- VI.[...] pedal No.3 depressed and take pedal No.2 [...] the so-called *Piano forte* comes into being [...] because the sound this stop produces is very similar to that which the instruments known to date by the name *Piano forte* have in common [...] (Wagner, 1775)

The three pedals for allowing these mutations are, from left to right, the harp stop (No. 1), damper stop (No. 2) and lute stop (No. 3). The fourth one is a dynamic device, a cover [*Deckel*] of cardboard, lined with green silk cloth over the soundboard (so-called in English the swell, or lid swell). This device allows effects for crescendo and diminuendo, and also for the *subito fortissimo*. All these sound mutations are possible due to two opposite features of Cristofori's piano tradition:

1. To have the under dampers ordinarily off, namely not resting on the strings (fig.2);
2. To have bare wooden hammerheads, i.e. without any kind of cover (see fig. 2 and 6).



Figure 2. Under dampers and bare wood hammer head of the *Clavecin roïal* No. 640 in Berlin (photo by Kerstin Schwarz).

Nevertheless Wagner, like Cristofori, was thorough in his work on the action in looking for its best response. Wagner asserts in his announcement that:

Just through a strong or a weak touch at the keyboard he [the musician] has at his command the *Gradation* of *pianissimo*, *piano* [and] *forte* [...] The touch is as light as that of a clavichord; a child of 6 years old can play it with the least application of the strength of his fingers, clearly announcing all the tones with the great dexterity. (Wagner, 1775)

The *Clavecin roïal* was built by Wagner's workshop in big quantities until at least 1797, the last dated existing original by C. S. Wagner, numbered 805. This number surpasses the 700 keyboard-instruments (fortepianos, clavichords, harpsichords and other keyboards) of Johann Andreas Stein that Ernst Ludwig Gerber estimated in his Lexicon in 1814 (Gerber 1814, col. 264; see also Latcham 2016, p. 66-67). At that time, Wagner's *Clavecin roïal* was as notorious as Friederici's *Fortbien* or Stein's fortepianos; notorious enough, as a matter of fact, to appear, in 1794 in Trieste, in the Italian business essay *Il mentore perfetto de negozianti* by Andrea Metrà: "Giovanni Amadeo Wagner, the so

industrious [and] renowned maker, builds not only excellent harpsichords, but the much sought after, and known Clavecin Rojal [sic][...]” (1794, p. 184). Indeed both, instrument and maker, deserved entries and descriptions in important volumes in eighteenth and nineteenth century, such as Forkel’s *Musikalische-kritische Bibliothek* (Gotha, 1779) and *Almanach* (Leipzig, 1782), Cramer’s *Magazin der Musik* (Hamburg, 1783), Türk’s *Klavierschule* (Leipzig/Halle, 1789), Kläbe’s *Neues gelehrtes Dresden* (Leipzig, 1796), Koch’s *Musikalisches Lexicon* (1802), Gerber’s *Biographisches Lexicon* (Leipzig, 1792) and *Neues Biographisches Lexicon* (Leipzig, 1814), Choron & Feyolle’s *Dictionnaire des musiciens* (Paris, 1811), Thon’s *Abhandlung* (Weimar, 1817) Fetis’ *Biographie universelle des musiciens* (Brussels, 1844), and reprinted editions during the nineteenth-century of some of these works.

The *Clavecin roïal*, was so widespread in the last quarter of the century, that in a criticism in Cramer’s *Magazin* in 1783 it is stated that in Germany, “especially in the southern provinces” one could “encounter twenty good Pianofortes, Fortbiens [*Fortpiens*], Clavecin royal [*Clavecinroyals*], or whatever else these Hackbrett types are called, for a single serviceable clavichord”. The exact places in the “southern provinces” are not known, since from that time, there are no accounts or surviving instruments from those provinces. Nevertheless, one can see that the *Clavecin roïal* was built by other renowned makers in Saxony, such as Christian Ernst Friederici in Gera (Schniebes 1792); Johann Gottlob Horn in Dresden; or Johann Gottfried Zabel in Tangermünde. It was built by anonymous makers, too; up to now, we know of two surviving instruments, whose makers are unknown as well as the place of production. I have done an up to date account of 13 instruments by Wagner’s workshop. Between them one from 1783 was destroyed in World War II, but we can see its mention in Kinsky’s catalog (1910, pp. 131, 280-281) and another is unsigned but probably made by Wagner and dated around 1782-1783.

Updating my research until now, it can be asserted, too, that the *Clavecin roïal* was widespread also in the very north, throughout the German towns on the Baltic Sea coast from Danzig (Gdańsk/Poland) to Reval (Tallin/Estonia) and some Scandinavian cities. On the Baltic Sea, the numerous makers could spread out the *Clavecin roïal* by means of the older Hanseatic commercial-routes between the Baltic and the North Sea. Probably an incentive for that business could have been the transit of celebrated musicians and their music from cities such as Berlin, Hamburg, Hannover or Lübeck to Danzig, Königsberg, Riga, and Reval (see below).

Danzig is – under my research on the sources at the date – the city with the largest number of makers of Clavecin roïal, and, actually, it was offered profusely. We can see their announcements in the *Danzinger Nachrichten* from 1765 (according to Hingelberg – see below) to 1803 (Vogel, 2001, 2006a, 2010). In Danzig, the instrument makers that made and sold the *Clavecin roïal* were: Friedrich Rudolph Dalitz (Delitz) (Vogel 2000), Jakub (Jakob) Machowski (Makowski, Machowsky), Georg Wilhelm Rasmus, Ernst Jonathan Sheeffer (Sheefer), Benhard Hübner y Johan Daniel Weber (in Vogel 2010). Reval was another centre of production and sale of *Clavecin roïal* in the Baltic German-area. The *Revalsche Wöchentliche Nachrichten*^[SEP] informs us about *Clavecin roïal* sales from 1781 to 1796, and its makers and sellers such as; Johann Friedrich Gräbner (Grebner), J. C. Neidhardt (Neihart or Neidhart), Peter Johann Greinert and Jürgens & Company (*RWN* in Heinmaa, 2017, pp. 206-214).

In addition, we can also find references of the Clavecin roïal in the very north, e.g. in Scandinavian cities such as the German/Danish Duchy of Schleswig, where builder Johann Christoph Jürgensen was mentioned in Cramer’s *Magazin* in 1783 (see English translation in Latcham 2006, p. 184); in Copenhagen where, as late as 1822, the Gade

brothers offered a *Clavecin roïal* (Falcon Møller, 1976, p. 200); in Stockholm Pehr Lindholm and Mathias Pehr Kraft (although it must be prudently examined).

Whether Wagner was the true inventor of this kind of instrument or not, became uncertain, since Johann Gottfried Hingelberg stated in his *Über Danziger Musik und Musiker* in 1785 that Friedrich Rudolph Dalitz made a similar instrument in 1765, which served to Wagner as a prototype for his *Clavecin roïal*. This becomes puzzling in the history of the *Clavecin roïal*, since Hingelberg apparently was privileged witness of both instruments (see Vogel, 2000, 2010). Dalitz and Wagner probably made similar instruments, both with several timbre changes; but, what is quite clear, is that Wagner's *Clavecin roïal* was born into the timbre aesthetics after Hebenstreit's dulcimer (Hackbrett), that is to say, from the *pantalon's* keyboard tradition – the very German (speaking-areas) fortepiano tradition (see Cole 1997, 1998, 2004).

The *pantalons* are stringed hammered keyboards. As a matter of fact, this is the quality they share with the fortepiano. Nonetheless, it is to be said that this is a feature used to conceptualise them as early fortepianos in the piano history, but at the cost of disdaining other special features, although their tradition and sound aesthetics are really different. Cramer uses that concept in a description of Jürgensen's instruments (*Clavecin-Royal*, *Bellesonore* and *Bellesonorereal*). He says: "[...] the *Fortepiano*-type of instruments, i.e. those small hammers [...]" (Cramer's *Magazin der Musik* I, 1783 – see English translation in Latcham 2006, p. 184). But this is a wide-ranging idea to differentiate them from the instruments whose sound is produced by quills (harpsichords, spinets or virginals) or brass tangents (clavichords). There are different kinds of *pantalons* with regional features in shape (most of them in clavichord, or laying-harp form), action (both, *Prellmechanik* and *Stoßmechanik*), or stops. But they share at least the following features:

- Bare wooden (bone or even metal) hammerhead without soft cover
- No dampers (or with a device to connect/disconnect them)
- Registers (stops), like the "*Harfenzug*" (harp stop); "*Lautenzug*" (lute stop or moderator - or if any of this kind, another set of hammers with soft cover); and in the case they have dampers, a "*Pantalonzug*", the device to disconnect/connect them.



Figure 3. Pantalon (with retro *Stoßmechanik* type action) in Berlín (Musikinstrumenten-Museum, inv. no. B.8 (photo by the author).

To sum up, they are: resonant and enriched with several timbre changes by stops. Their dynamic gradation, is limited and secondary, due to their habitually simple actions. It has nothing to do with the Cristofori piano tradition. At this point it might be better to call the *pantalon* a “hammer-action type” than a “Fortepiano-type”. Michael Cole (1998) states:

Great caution should be used when describing some of these [hammer-action instruments] as pianofortes. It is clear that the concept of the *Pantalon* persisted until the end of the [eighteenth] century, resulting in instruments with characteristics that place them outside mainstream pianoforte history (p.177).

On the other hand, we can also see the opposite in the same Magazine by Cramer, instead of “Fortepiano-type”, “Hackbrett types” is used (see quotation upper and footnote 10). As we can observe, the *Clavecin roïal*, invented, or at least developed, by Johann Gottlob Wagner in 1774, is very consistent with the *pantalon* features. Although Wagner was thorough in finding a fine action to produce dynamic gradation with, – as I have indicated before – it has to be demonstrated whether his action model is based on the Cristofori tradition or, looking for the clavichord expressivity, on the *pantalon* tradition with intro *Stoßmechanik*.

In these terms and context, the *Clavecin roïal* certainly is a sophisticated *pantalon*, having all the *pantalon* features and sublimating a long tradition that was born following the timbre aesthetics fashioned by Pantaleon Hebenstreit and his enormous dulcimer. Indeed, Wagner made the *pantalon* more sophisticated with:

- 4 pedals or knee levers (fig. 4) instead of hand levers;
- an special dynamic device (fig. 5);
- a fine action for expressive touch (fig. 6).



Figure 4. Knee levers of the *Clavecin* roïal No. 640 in Berlin (photo by the author).



Figure 5. The lid swell of the *Clavecin* roïal No. 640 in Berlin (photo by the author).



Figure 6. The Wagner-action of the *Clavecin roïal* No. 640 in Berlin (photo by Kerstin Schwarz).

Therefore, in this timbre aesthetic context we can say, following Michael Cole's explanation, that the *Clavecin roïal* by Wagner was an "extraordinary phenomenon absolutely of its era" (Cole 2004, p. 85); and embodied a superb example of the timbre aesthetics of the *pantalon* tradition. Notwithstanding, contrasting the bibliography, Michael Latcham (2006), in his long article about the *Clavecin roïal*, explains a distinct view, locating it in another context. As it was presented before, in Wagner's announcement, he describes carefully which instruments the *Clavecin roïal* can imitate by combining stops. For instance, the *Pantalon* sound is described in mutation V, but this mutation is referred, here, explicitly to Hebenstreit's dulcimer sound – albeit imitating only the dulcimer sound produced by soft beater on metal strings. Thus, it appears to be one special instrument that can combine others, the initial sound being that of the harpsichord, but resonant and with expressive playing. Latcham's argument, which is based on that capability of the *Clavecin roïal* to imitate other instruments, ascribes it to the tradition of making combined instruments (harpsichord-piano). He also classifies it specifically into the category of "a piano action combined with a means of imitating the harpsichord" (Latcham 2006, p. 139), belonging to the German school in the tradition of combining instruments. Indeed, Latcham (2006) emphasises that:

From our point of view, the *Clavecin roïal* was technically a piano because it had hammers. From Wagner's point of view it may have been a piano but it was also a harpsichord – an expressive one – producing soft and loud through touch alone. We define the instrument in terms of its action, Wagner defined it in terms of its sound (p.132).

My point of view differs slightly from Latcham's, although his reasoning is always instructive and interesting, and opens our mind to new approaches on piano history. Most of these questions may be experienced in playing an instrument in very good conditions. Hence, the facsimile copy of the project – that I am going to describe below – becomes a crucial element for the performing research. At the very least it should shake-up the mainstream thoughts of the early piano history (Mozart-Period) and its repertory in German areas.

The Facsimile and the Performing Music Project

After my visit at the Musikinstrumenten Museum in Berlin in August 2011, I proposed to Kerstin Schwarz, specialist at that moment in the pianos of Cristofori and Silbermann, to make a facsimile of the *Clavecin roïal*. It offered her an exciting challenge, since the *Clavecin roïal* belongs to another hammer-action tradition. In the year 2012, we began the first steps in making a facsimile copy: the organological research and a meticulous comparison between surviving original instruments. The copy is based mainly on two instruments:

- for the action and structural parts, the *Clavecin roïal* in Berlin No. 640 June 12th, 1788 (Staatliches Institut für Musikforschung Preussischer Kulturbesitz Musikinstrumenten-Museum Inv. No. 1174 – see fig. 1);
- and for the case construction in plain oak the *Clavecin roïal* in Eisenach, No. 666, December 12th, 1788 (Bachhaus, Inv. No. I85 – Restored by Wolfgang Wenke – see fig. 7).

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Figure 7. *Clavecin roïal* No. 666 (December 12th, 1788) in Eisenach, Bachhaus, inv. no. I85 (photo by Kerstin Schwarz).

The construction drawings, in scale 1:1, were made by Kerstin Schwarz following the original *Clavecin roïal* in the Berlin museum were taken from the instrument in Berlin. Up to now, we have also visited, together or individually, other instruments by Wagner and also the one by Horn:

- No.324, November 16th, 1783 (Collection Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck, inv. no. 1968 – Catalogue p.68).
- No. 533, July 1st, 1786 (Germanisches Nationalmuseum, Nuremberg, inv. no. MIR 1701).
- No. 587, July 10th, 1787 (Kunstgewerbemuseum in Schloss Pillnitz, Dresden, inv. no. 37620).
- No. 652, July 17th, 1788? [the year is erased] (Gemeentemuseum, Deen Haag [The Hague] inv. no. 1991-0007).

- Johann Gottlob Horn 1786 (Kunstgewerbemuseum in Schloss Pillnitz, Dresden, inv. no. 48121).

Currently, the facsimile is still under construction. During the building of the copy it is possible to discover many special aspects of fine craftsmanship in Wagner's *Clavecin roïal*.

The case copy, whose dimensions are 1730x650x225 (in millimetres) , is made in plain oak wood, with dovetailed corners as the Eisenach *Clavecin roïal*. The base-board and parts of the inner construction are of spruce wood, wrestplank in beech wood (see fig. 8) and the hitch pin blocks in oak (in fig. 9).



Figure 8. Case, dovetails and wrestplank of the facsimile (photo by Kerstin Schwarz).

As it is in the oak case model, the nameboard and the toolbox lid are veneered with walnut and yew inlays (fig. 9). This type of finish is the third option Wagner offered in his announcement and it cost 28 ducats. The first option is veneered in rosewood (as No. 640 in Berlin) or yew (as No. 533 in Nuremberg), that cost 36 ducats; and the second finish option is of walnut (as No. 587 in Pillnitz), that cost 30 ducats.



Figure 9. Nameboard, toolbox lid and hitch pin rail of the facsimile (photo by Kerstin Schwarz).

The soundboard has two holes where the rosettes are enclosed. The two holes with the rosettes appear habitually in most of the surviving instruments. Nevertheless, the only two surviving small-size *Clavecin roïal* and one of the large-size do not have any hole. Another large-size instrument has only one hole. The soundboard also has a special way of placing the ribs. In fact, the ribbing is very distinctive but also found in clavichords by Friederici's Workshop (fig. 10).



Figure 10. Underside soundboard holes and ribs of the facsimile (photo by Kerstin Schwarz).

The rosettes are made of non-acid cardboard, like the original. This kind of rosette is distinctive of Saxony; they were habitually present in clavichords from that region. They can be seen in Horn's *Clavecin roïal*, too.

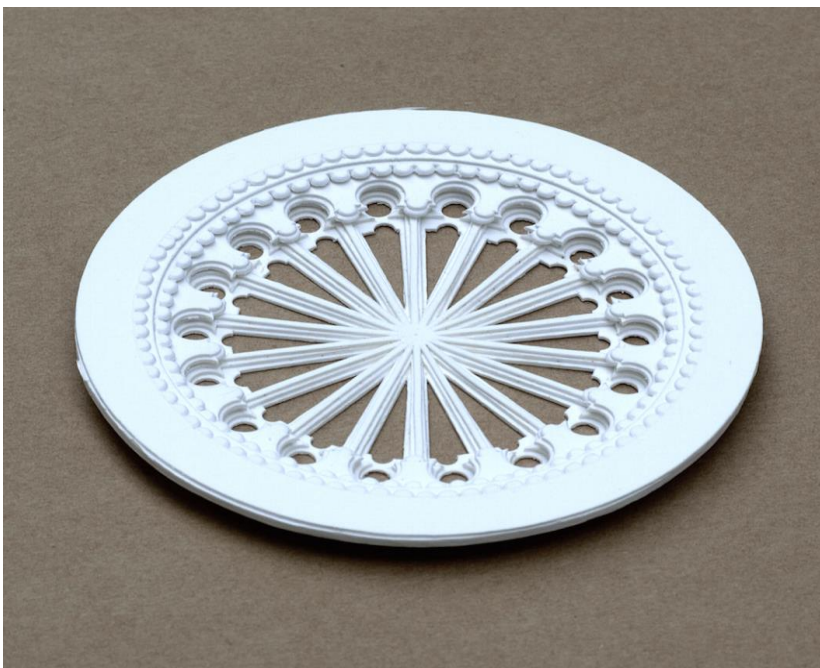


Figure 11. Rosette of the facsimile (photo by Kerstin Schwarz).

The action frame (fig. 12) with its keyboard (fig. 13) are already finished and waiting to be coupled with the special Wagner-action (hammers, dampers and escapement system).



Figure 12. Action frame of the facsimile (photo by the author).



Figure 13. Keyboard of the facsimile (photo by Simon Chinnery).

For research purposes and understanding, Kerstin Schwarz previously made a model of the action. We were analysing different aspects of the Wagner-action through that model. Before the construction of the whole action, we have tried to understand every component in the model, in looking for its maximum efficiency. One method was comparing the Wagner-action with other intro *Stoßmechanik* such as the Cristofori and Silbermann actions (with intermediate lever), and also the Zumpe action (without escapement). A special device for the adjustment of the action emerged; an 'adjustable escapement system' that verifies Wagner's thorough intention for finding a good response of the action for expression purposes by touch. The regulation of the action is done by the adjustable escapement system. We have tested this system in the model,

looking for the best location of the escapement, in relation to the hammer, for dynamic response.

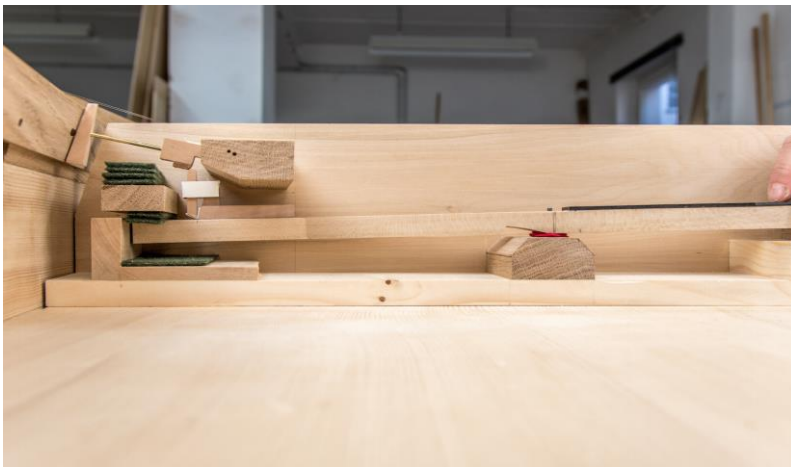


Figure 14. Model action of the facsimile (photo by Simon Chinnery).



Figure 15. The 'adjustable escapement system' of the *Clavecin roïal* No. 640 in Berlin (photo by Kerstin Schwarz).



Figure 16. Kerstin Schwarz testing the 'adjustable escapement system' in the model (photo by Simon Chinnery).

The performing music project involves the German composers related to the Sublime in music and the “Fantasia Principle” (the habitually so-called *Sturm und Drang* music style, derived from the *Empfindsamer Stil*). In that music the leader composer was C. P. E. Bach. The relationship between C. P. E. Bach’s style and Hebenstreit’s timbre aesthetic legacy, present in the *Clavecin roïal*, clearly appears in Bach’s *Versuch II* in 1762. There he praised the undamped stop of the Fortepiano as the most pleasant and delightful for improvising fantasias (see footnote 7). That relationship turned into a fact when (quite probably) in 1781 C. P. E. Bach bought a *Clavecin roïal* made not by Wagner, but by old Friederici (Christian Ernst) in Gera (Schniebes, 1790). Emotions and abrupt effects were a constant in C. P. E. Bach’s music, absolutely linked with his improvisational skills and delight for free fantasias. In his music we can find intriguing effects in great quantity, especially in the last rondos and fantasias from his *Kenner und Liebhaber* collections. Sound effects in C. P. E. Bach’s music run in the Kantian sublime concept, and fit together with *Clavecin roïal*’s sound qualities and effects.

Johann Georg Sulzer, close friend of C. P. E. Bach, describes in his *Allgemeine Theorie der schönen Künste* (1771-1774) the sublime as the highest in the art:

[...] the sublime works powerfully on us, carries us away and irresistibly seizes our emotions. When a charming landscape is compared to the awesome prospect of high mountains, or the soft tenderness of Zidli is compared to the raging love of Sappho, the beautiful is compared to the sublime. The latter is the highest ideal of art and must be used where one intends to affect strongly human emotions, where admiration, ambition, deep desire, arrogance, as well as terror and fear are to be stimulated, everywhere that one wishes to greatly charm or move the soul, or where one wishes to suppress these emotions with violence (in Kroesbergen and Wentz, 1994, p.494 – see also Richards, 2006).

The Clavecin roïal was developed in a time, when in Germany, the Sublime grew up as an aesthetic concept after Immanuel Kant’s essay *Beobachtungen über das Gefühl des Schönen und Erhabenen* published first in 1764 in Königsberg. Admirer and friend of C. P. E. Bach was Johann Friedrich Reichardt, who also studied with Kant in the University of Königsberg; his music shares many effects and contrasts with C. P. E. Bach’s music as Carl Wilhelm Podbielski, also in Königsberg, or Johann Gottfried Mützel, organist in Sant Petri in Riga and pupil of C. P. E. Bach (all they called the “Bachists” in Hogwood, 2006). As I have shown before, Danzig, Königsberg, Riga and Reval were the main German cities in the Baltic Sea connected by the commercial routes and the transit of musicians, where there was a great activity surrounding the *Clavecin roïal* production. For instance, we can know that in Danzig “in 1794 [...] C. A. Reichel [...] executed Mozart’s piano concert on a *Clavecin Royal*” (*DaNa 1794, n° 12, p. 152*, in Vogel 2001, p. 153). The *Clavecin roïal* was very present in the birthplace of the Sublime concept, too. The Clavecin roïal, full of timbre contrasts, embodies such a Sublime concept in musical instruments. Wagner wrote in his advertisement:

If he [the musician] is good in improvisation, rich in imagination and knows how to use the long sound of the bass artfully, he will be able to play the most pleasant harmonies there are to be heard. (Wagner’s advertisement, 1775)

How could such an instrument influence the composers and their music? Or on the other side, how could be the instrument apt for that music? I propose a new approach, through the musical gesture and tempo, linked with the aesthetics of resonance and change of timbre as near as possible to the Sublime concept in the German late Eighteenth-Century (see Gómez Ábalos, 2016). This should be experienced and rethought on the facsimile of the *Clavecin roïal*.

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La Sonata española para tecla a finales del siglo XVIII. Tres sonatas inéditas de José Ferrer y Beltrán (1745-1815)

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Resumen: En la evolución de la sonata para teclado, la Península Ibérica experimenta un notable retraso con respecto a Europa. Esto es debido a que, tanto España como Portugal se ven influenciados por Italia, en vez de por Alemania o Francia, países en los que el desarrollo musical de las formas para tecla es mucho más rápido y rico. En esta comunicación se tratará el desarrollo de la forma sonata en España desde sus comienzos con Domenico Scarlatti hasta la forma más desarrollada de compositores como Félix Máximo López o Manuel Blasco de Nebra. En la última sección de la comunicación se presentan tres Sonatas Inéditas del compositor José Ferrer. Estas piezas, encontradas en una reciente catalogación del Archivo Musical del Monasterio de Valdeflores en Viveiro (Lugo) pertenecen al último período compositivo de José Ferrer y Beltrán, y completan la obra editada por Dionisio Preciado en 1979.

Palabras-clave: sonata; tecla; España; José Ferrer

Introducción

El vocablo Sonata proviene del italiano sonare y hace alusión a aquello que suena. El término es usado por Banchieri en 1607 en contraposición al término cantare, que hace referencia a aquellas piezas cuyo destino es ser interpretadas por la voz humana. Es decir, que la palabra Sonata se utiliza para designar a una composición cuyo destino es ser tocado íntegramente por instrumentos musicales. Es pues un término que puede resultar ambiguo, ya que no hace referencia a un tipo de forma musical en concreto.

La primera aparición de este término la encontramos en una pieza del Libro I de la Intabolatura di liuto, de Giacomo Gorzanis ("Sonata per liuto", Venecia 1561). Posteriormente encontramos las Sonatas policorales de G. Gabrieli (1597). También Banchieri publicó pequeñas piezas para órgano de carácter polifónico en 1605 con el título de Sonata, las cuales estaban distribuidas en un único movimiento. Estas piezas estaban destinadas al uso específico de la liturgia.

El término Sonata es confuso sobretudo en su utilización temprana, ya que es intercambiable con el de Canzona sobre 1650 y con el de Sinfonía y Concierto en 1597 (Sacre symphonie de Gabrieli) y mediados del siglo XVII (Sonata di viole, cioè per concerto grosso di viole, concertino di due violino e liuto de Stradella) respectivamente. Por tanto, los términos Canzona, Sinfonía y Concierto son usados de forma intercambiable con el de Sonata durante el siglo XVII para indicar piezas destinadas a ser interpretadas por un conjunto instrumental.

La importancia que los instrumentos de tecla comienzan a adquirir a principios del siglo XVIII (principalmente el clave, que pasa de mero acompañante en la realización de los bajos cifrados a instrumento solista) repercute directamente en la producción de Sonatas para este tipo de instrumentos, alcanzando a lo largo de este siglo su definitivo afianzamiento como pieza favorita para ser interpretada por los instrumentos de teclado.

Su desarrollo discurre parejo al del fortepiano, siendo este último con el que la Sonata alcanzará su máximo desarrollo. La aparición de la primera Sonata destinada de forma explícita para ser interpretada al fortepiano (Sonate da cimbalo di piano, e forte detto vulgarmente di martelletti, Op. 1 de L. Giustini, 1732) supone un inicio de una producción

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que irá en aumento y en las que se irá instaurando un nuevo lenguaje tanto instrumental como compositivo.

La sonata. Principios básicos

En cuanto a las diferentes clasificaciones de los distintos tipos de la Forma Sonata, utilizaré en este artículo la propuesta por P.G. Downs, que a continuación expongo.

En general, la Sonata está basada en una estructura binaria. A comienzos del siglo XVIII se utilizaban en Europa varios tipos de estas estructuras:

- a. El tipo más elemental es aquel en el que las dos partes son de longitud similar, con un esquema tonal del tipo I-V:}{:V-I, y donde no hay ninguna repetición obvia de material musical entre la primera y la segunda parte.
- b. La estructura binaria asimétrica, que tiene el mismo esquema tonal que la anterior, alejándose de la tónica y acercándose a ella, pero permite a la segunda parte extenderse un poco más.
- c. Otra estructura binaria más elaborada será la que posee un material melódico-rítmico, utilizado en la primera parte de la pieza y reconocible en la segunda. Esta estructura más desarrollada recibe el nombre de forma binaria desarrollada, y está a un paso de la forma Sonata.
- d. La Sonata binaria presenta un esquema tonal del tipo I-V:}{:I-V, y dos temas diferenciados, uno (a) en I y otro (b) en V, que se repiten en la segunda sección, ambos en I. Esta forma musical emplea, además, un desarrollo antes de la reexposición de los temas. Presentaría así la siguiente estructura:

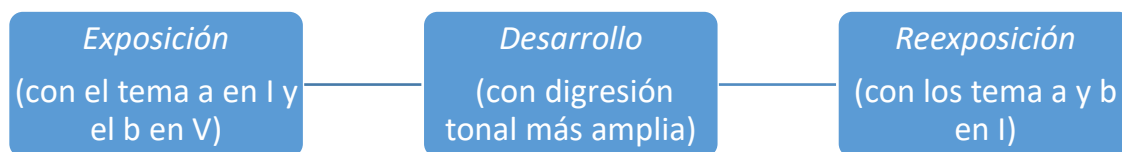


Figura 1. Estructura de la Sonata binaria con esquema tonal del tipo I-V:}{:I-V, y dos temas diferenciados.

La sonata ha sido una forma musical privilegiada en el estudio de la teoría musical, pero una gran parte de los manuales académicos transmiten una imagen de la sonata restringida al modelo que podemos llamar clásico vienés (Haydn, Mozart, Beethoven), para distinguirlo de otros estilos clásicos (francés, alemán, italiano, español, etc.) y de otros momentos del siglo XVIII (barroco, preclasicismo).

Todo esto plantea como consecuencia dos problemas iniciales, como certeramente describe Enrique Igoa en su Tesis doctoral:

- el esquema formal de la sonata está indefectiblemente ligado para muchos al tipo de sonata clásica vienesa, resultando difícil la aceptación de otros modelos formales, y considerando a veces estos otros tipos como versiones ‘defectuosas’, ‘previas’ o ‘incompletas’ del prototipo alto-vienés, ‘modelo perfecto, verdadero y pleno’ hacia el cual deben evolucionar;
- la menor cantidad de trabajos dedicados a estos otros tipos, comparativamente, ha sido determinante en la carencia de una teoría de la sonata barroca o preclásica de igual altura a la existente para la sonata clásica, así como en la ausencia de criterios unificados en la terminología, los tipos, etc...

Por lo anteriormente expuesto se nos presentan dos enfoques diferentes: podemos tomar la sonata preclásica como una “variante anterior” del arquetipo clásico vienés o

podemos considerar que los diversos tipos de sonata preclásica son a su vez arquetipos perfectamente válidos, géneros musicales que en su momento y lugar tuvieron su propia lógica, su funcionalidad y su público, evitando una calificación peyorativa o una visión meramente evolutiva de la misma.

La sonata en la Península Ibérica

En el desarrollo de la Sonata, la Península Ibérica experimenta una evolución muy diferente con respecto a Europa. Esto es debido a que tanto España como Portugal se dejaron guiar únicamente por Italia y no por Alemania y Francia, en donde las nuevas formas musicales para tecla se desarrollaron más rápidamente y de forma más rica. Según Kastner, la península adaptó exclusivamente la práctica napolitana y la proveniente del sur de Italia, sin prestar atención a los progresos experimentados por el norte de Italia, en el que las obras de B. Galuppi (1706-1785), principalmente, contribuyeron al desarrollo del lenguaje del fortepiano. Además, el hecho de que en España no florecieron dos formas musicales de gran importancia para el desarrollo de la futura forma Sonata como fueron la Suite de tipo alemán, italiano y francés, y la Overture Française, hizo que la Sonata en nuestro país siguiera su propio camino.

Desde el punto de vista de la sonata para teclado, Scarlatti fue el nexo de vital importancia entre Italia, Portugal y España. Además de su importancia y originalidad en su época, fue el primero en ver publicado un libro de Sonatas, por lo que fue el gran referente entre los compositores ibéricos posteriores.

A pesar de que el tiento fue uno de los géneros más abundantes dentro de la producción de música para teclado de los compositores ibéricos y una pieza fundamental en el desarrollo compositivo de este tipo de música a “solo”, también nos encontramos otro tipo de formas musicales con el mismo destino interpretativo. Como ejemplo tenemos la antología de Antonio Martín y Coll en cuatro volúmenes, recopilada entre 1706 y 1709, titulada Tonos de Palacio y Canciones Comunes. Flores de Música, Pensil deleitoso de suaves flores de Música y Huerto ameno de varias flores de Música (Biblioteca Nacional). En ella figuran obras, versos, fabordones, tientos, tocatas, pasacalles, canciones, minués, zarabandas, diferencias, pavanas, canarios, etc.

Topamos con una evolución del lenguaje que comienza ya con las figuras de Cabanillas y Elías, en la que el contrapunto va dejando paso a la verticalidad y la homofonía. El desarrollo de la Tocata primero, y de la Sonata posteriormente, lo corrobora. Aunque la escritura polifónica continúa vigente en la península ibérica hasta bien entrado el siglo XIX, poco a poco se irá impregnando del nuevo lenguaje repleto de bajos de Alberti y de Murky.

La forma Sonata en la Península Ibérica responde a un modelo “estándar” que se recoge en los siguientes puntos:

- Es una forma binaria, es decir, con dos secciones que deben ser repetidas por el ejecutante.
- En la primera sección de la forma pasamos armónicamente de la tónica principal a otra secundaria.
- En la segunda sección partimos de la secundaria (no siempre), para volver a la principal pero modulando a otras tonalidades diferentes al principio de esta sección.

Compositores españoles

Domenico Scarlatti

La utilización de esta forma musical en España comienza con la obra de Doménico Scarlatti (1685-1775), compositor que estuvo al servicio de la reina española M^a Bárbara

de Braganza, de quien fue maestro en la disciplina musical. Este músico, posee un número Sonatas importante (555), destinadas al clavicémbalo, de las cuales sólo 30 fueron publicadas en vida del compositor. Estas treinta Sonatas, denominadas Essercizi (título que alude en parte a su destino como obras de estudio técnico, aunque no exentas de rico trasfondo musical), se publicaron en Londres en 1738 (Sonatas K. 1 a K. 30). A lo largo del siglo XVIII se publicaron algunas más, pero la mayor parte de su producción no vio la luz en vida del compositor.

La estructura de las sonatas de Scarlatti se puede definir como una versión particular de la forma de sonata. Un gran número de estas piezas comienza con pequeñas imitaciones o figuraciones libres, o una combinación de las dos, generalmente sin aparente relevancia temática con el resto de la pieza. Esta es una de las prácticas formales más características del compositor, y no encontramos este rasgo en otros compositores contemporáneos ibéricos que, si bien si utilizan un comienzo en forma de canon, este motivo aparece integrado dentro del total de la pieza a nivel motivico.

En cuanto a la polaridad tonal, ésta oscila en la exposición normalmente entre una tonalidad mayor y su dominante como tónica subsidiaria, o una tonalidad menor y su relativo mayor, su dominante menor o mayor como las tres posibles tónicas secundarias.

Estas Sonatas se dedican a explorar sistemáticamente la técnica del clavicémbalo y son producto de sus peculiaridades. Tenían como fin ejemplificar y desarrollar aquellos aspectos técnicos que el compositor valoraba más. Merece una especial atención la utilización de los registros del mismo, de los timbres sonoros de las distintas posiciones de las octavas, de la contraposición entre las octavas graves y oscuras y las agudas y claras del instrumento, de sus continuos cruces de manos, además del tratamiento de la mano izquierda con la misma virtuosidad que la derecha, característica esta última heredada, entre otros, por el Padre Soler.

Desde el punto de vista de la estructura interna de estas Sonatas son obras de un único movimiento, que sólo ocasionalmente contiene tempi o movimientos diferentes, y están basadas en la estructura binaria desarrollada, anteriormente comentada.



Figura 2. Domenico Scarlatti, Sonata K. 2.

Vicente Rodríguez Monllor

Rodríguez Monllor (c. 1685-1760) fue, probablemente, el primer compositor español en componer sonatas. Primer organista de la catedral de Valencia, puesto que obtuvo en 1713 al fallecer Cabanilles y en el que se mantuvo hasta su muerte en 1760. Sus composiciones recogidas con el título Libro de Tocatas para Címbalo repartidas por todos los puntos del diapasón datan de 1744. El término Tocata que aparece en el título es intercambiable en esta época con el de Sonata.

Pasaje de continuos cruces de manos

70

I. D. D. D.

I. D. I. I. I.

80

I. I. I. I.

I. I. I. I.

I. I. I. I.

90

— 16 —

Figura 3: Vicente Rodríguez Monllor, Sonata I.

Son las primeras obras compuestas expresamente para el clavicémbalo por un autor español.

Pasaje clavicembalístico

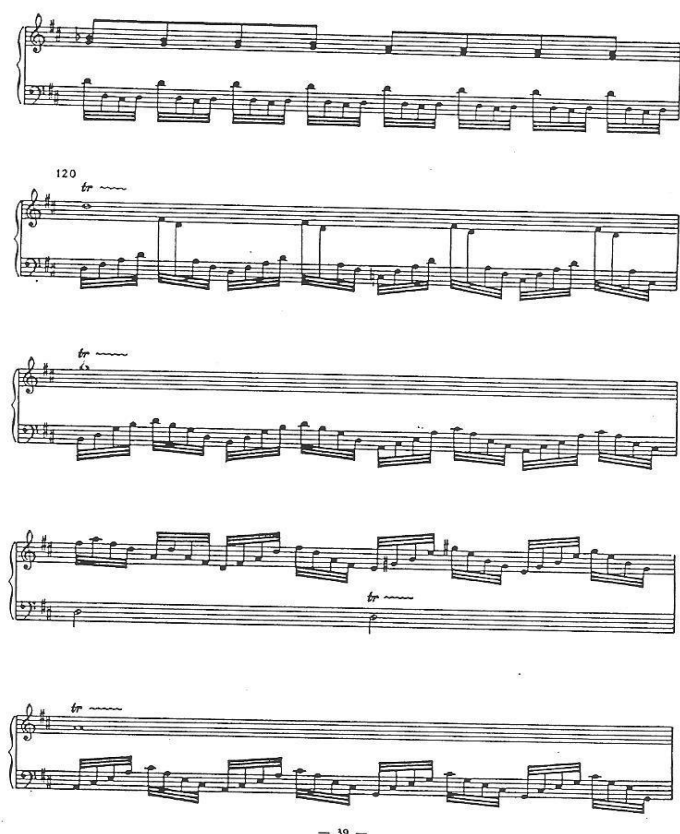


Figura 4. Vicente Rodríguez Monllor, Sonata III

Las 30 Tocatas de Vicente Rodríguez Monllor (1690-1760) han sido estudiadas en su tesis doctoral por Águeda Pedrero-Encabo, quien se refiere a ellas de la siguiente manera:

“la primera colección de obras de un organista español que figuran bajo el título de sonatas (aunque la colección lleva el de Tocatas, cada una de ellas es llamada Sonata) y que podemos situar cronológicamente como anteriores a 1744”.

Este conjunto de obras presenta una gran variedad de modelos, tanto desde el punto de vista estilístico como formal, por lo que muestran una gran diferencia con las de Scarlatti, anteriormente comentadas. La organización de las obras en el manuscrito aparece como el propio autor indica en la portada del mismo: por todos los puntos de un diapasón, Con la advertencia, que por todas las teclas blancas están por tercera menor, y tercera mayor a excepción de las negras, que por lo desafinado de los términos no están mas, que por el que menos disuena.

En cuanto al número de movimientos de estas piezas, no hay una pauta fija. Encontramos:

- Sonatas de 1 movimiento: Sonatas II, V, VI, VII, X, XII-XXII, XXIV-XXVI, XXIX y XXX.
- Sonatas de 2 movimientos: Sonatas VI, IX, XI y XXVII.
- Sonatas de 3 movimientos: Sonatas I, III y XXIII.
- Sonatas de 4 movimientos: Sonatas IV y XXVIII.

Como explica concienzudamente Pedrero-Encabo en el análisis realizado de este corpus de obras, el estilo de Rodríguez Monllor se resumiría en la falta de estructuración tonal global, en la ausencia de en sus pasajes de un contenido temático, de un tema melódico conductor, en la impresión de vaguedad que transmiten la libertad y despreocupación con la que se alternan y contrastan nuevos motivos.

Según Kastner, en este compositor se mezcla la tradición ibérica con fuertes influencias italianas. Su armonía y construcción melódica no utiliza elementos típicos hispánicos, entre los que se encuentra la utilización de la segunda aumentada.

Sebastián de Albero

Existen dos manuscritos que contienen obras de Albero (1722-1756):

- El primero se conserva en la Biblioteca del Real Conservatorio Superior de Música de Madrid y lleva el título Obras para clavicordio o piano forte y está dedicada a Fernando VI. Según Powell, la fecha de composición de esta pieza podría ser 1746, año en el que Albero es nombrado primer organista. Estas obras poseen la siguiente estructura: Ricercata, Fuga y Sonata. La tercera sección, que es la más corta de las tres, es también la más importante y novedosa. Son sonatas monotemáticas y bipartitas y representan la vanguardia de la época con su marcado carácter improvisado. Este compendio de piezas fueron compuestas, quizá, como demostración ante el rey Fernando VI (a quien está dedicada) del dominio de las formas tradicionales y modernas por parte de Albero.



* En esta Sonata los signos accidentales van según el sistema habitual del siglo XVIII, manteniendo su validez desde su aparición hasta el final del compás correspondiente. Queda así subrayado el extraordinario polifacetismo estilístico del autor cuyas «Ricercadas» y «Fugas» precedentes exigen por su ensayismo cromático el empleo del sistema antiguo de signo por nota.

Figura 5. Sebastián de Albero, Sonata en Re.

- El segundo se conserva en la Biblioteca Nazionale Marciana, en Venecia. Lleva el título Sonatas para clavicordio, y recoge un total de treinta. Son también monotemáticas y bipartitas y aparecen emparejadas por tono y carácter. Están escritas en un solo movimiento, pero resulta evidente la intención de crear parejas de piezas.

Es, pues, el primer compositor español que compone para fortepiano.

Lo cierto es que las dos colecciones para tecla del compositor navarro ofrecen interesantes rasgos estilísticos que las convierten en un repertorio de gran personalidad. Su estilo, como ha observado Kastner en el prólogo de la edición de las 30 Sonatas muestra cierta influencia francesa en sus Recercadas, de gran parecido con el estilo del *Prélude non mesuré* de J.H. D'Anglebert, Gaspard le Roux y otros (*style brisé* de los laudistas franceses). Junto a esto y al uso del estilo de la sensibilidad (*Empfindsamkeit*), tanto Kastner como Genoveva Gálvez, responsable de la edición de las 30 Sonatas, observan en ellas la más firme tradición ibérica derivada de la escritura armónica y vertical de los organistas españoles (sobre todo aquellas más convencionales), así como una ornamentación que recuerda a C.P.E. Bach y su estilo sensible, una gran expresividad impregnada de melancolía y la utilización de elementos propios del estilo galante.

Antonio Soler

El padre Soler (1729-1783) es uno de los compositores de esta forma musical más importantes de nuestro país, por lo que su obra ha merecido la atención de muchos y muy reputados musicólogos. Por ello, simplemente voy a dar unas pinceladas breves a sus rasgos más característicos.

Sus Sonatas también recibieron el título de lesson. De este hecho tenemos un testimonio de Lord Fitzwilliam de Cambrigde, a quien el padre Soler le envió un autógrafo de 27 Sonatas, y en el que se conserva una anotación realizada por el Lord que dice: "The original of these harpsichord lessons was given to me by Father Soler at the Escorial, 14th February, 1772."

Cuando Scarlatti falleció en 1757, Soler se convirtió en el profesor de tecla de la familia real, y la mayoría de sus Sonatas de tecla fueron compuestas para el infante Gabriel de Borbón. Las Sonatas de Soler están claramente influenciadas por las de Scarlatti. Muchas de los recursos técnicos empleados por Soler ya aparecen en las Sonatas scarlattinas: trinos de gran dificultad, notas dobles, escalas, notas repetidas, pasajes en terceras, acentuación aguda y enérgica, etc. A pesar de no ser novedosa la forma musical empleada por Soler, sí lo son las modulaciones empleadas, lo que no sorprende al provenir de un teórico especialista en la modulación.

Sin embargo, las diferencias entre Soler y Scarlatti son notables. Las Sonatas del primero, escritas al parecer entre 1760 y 1783, presentan normalmente dos, tres o cuatro movimientos. Además de la típica estructura binaria desarrollada (muy común en sus Sonatas), Soler también compone recapitulaciones completas, elaborando auténticas formas de Sonata. No son raras las estructuras ternarias con la repetición del material. La melodía, el metro y la textura es propia de un compositor de su época, ya que es capaz de escribir largas líneas de melodía cantabile. Además, la vibrante luminosidad, la despreocupación, ingenuidad y alegría de las obras de Scarlatti no se encuentran en las obras de Soler, impregnadas de melancolía y nostalgia.

Aunque, basándose en las danzas, resulta la música de Soler más grave y menos ingenua, modulando frecuentemente a tonalidades oscuras que le procuran un semblante sombrío, característico del arte español.

Sobreviven más de un centenar de Sonatas de este compositor, en copias manuscritas que difieren unas de otras.

En las décadas de 1760 y 1770, el piano se convirtió en un instrumento de una popularidad cada vez mayor en Europa, importándose este tipo de instrumentos de mayores dimensiones y de un sonido mejorado a España, lo que hace posible que en este periodo Soler escribiese ya para fortepiano.

Diseños articulados propios de la escritura para fortepiano



Figura 6. Antonio Soler, Sonata nº 18.

Félix Máximo López

Nacido en Madrid pasó de ser cuarto organista de la Real Capilla en 1775 a ser nombrado primer organista en 1805. La obra de López (1742-1821) se conserva en la Biblioteca Nacional de Madrid en doce manuscritos y ha sido analizada cuidadosamente por Alma Espinosa en su tesis doctoral. Generalmente, la obra de López no busca el virtuosismo del intérprete, aunque aparecen dificultades técnicas similares a las comentadas cuando tratamos la obra de Soler y Scarlatti: notas dobles, terceras y sextas, octavas, cruzamientos de manos, etc. Puede que la obra de este compositor tenga una finalidad pedagógica, además de artística. Las Sonatas de López están compuestas por varios movimientos (dos, tres o cuatro) y el estilo galante es la base compositiva de todas ellas (aunque el contrapunto, los enlaces armónicos, los ritmos de seguidillas imprimen un toque netamente español a las mismas). Alma Espinosa encuentra sus Sonatas como las obras de tecla más interesantes de López. A pesar de estar incluidas en el manuscrito que lleva por título Música para clave, son obras compuestas para fortepiano por las articulaciones que reflejan y las dinámicas que aparecen. Las Sonatas de tres y cuatro movimientos se encuentran dentro del tipo “Sonatas Modernas”, es decir, el primer movimiento adopta el “Movimiento tipo Sonata”, por lo general, un Allegro que se compone de dos temas (uno enérgico y rítmico y otro más melódico y lírico).

Sonata C.A.C. n° 4 en Sol m

Allegro

5

9

13

17

21

47

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Figura 7. Félix Máximo López, Sonata C.A.C. n° 4.

Sonata C.A.C. n° 4 en Sol m

Allegro

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Figura 8. Félix Máximo López, Sonata C.A.C. n° 4.

A veces, este primer movimiento comienza con una introducción lenta (Sonatas C.A.C.: n° 3, 6 y 12). Su extensión no es muy grande, lo que hace que pueda ser considerado como continuador de la línea compositiva de C.P.E. Bach.

Manuel Blasco de Nebra

Blasco de Nebra (1750-1784), importante compositor para clave y fortepiano, fue pupilo de José de Nebra y trabajó en Sevilla como organista de su catedral. Compuso Seis sonatas para clave y fuerte piano, publicadas en 1780 como Op. 1 en Madrid. Durante bastante tiempo fue la única obra conocida de este compositor. Antonio Baciero encontró en la catedral de Valladolid un manuscrito que contenía cinco de estas Sonatas. En muchos lugares se le nombra como un notable compositor para fortepiano, contando con una amplia producción de alrededor 150, la mayoría de ellas perdidas. El manuscrito encontrado en el Archivo de la Escolanía de Monserrat (nº 2998) contiene seis Sonatas de 1780 junto a seis Pastorales (Suites en tres movimientos: Adagio-Pastoral-Minuet) y 12 Sonatas, 10 de las cuales están formadas por dos movimientos, lento-rápido, y 2 de un solo movimiento. En las que poseen dos movimientos, el primero (lento) suele tener un marcado estilo improvisatorio, pero manteniendo una unidad temática, mientras que el segundo presenta una estructura binaria, con reexposición en la segunda parte del material tratado en la primera.

I

Adagio

a) La apoyatura debe ser ejecutada como una semicordea, para evitar quintas paralelas.

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U. M. B.

Figura 9. Manuel Blasco de Nebra, Sonata nº 1.

Están destinadas al Clave y Fuerte Piano. En estas obras, el compositor explota los registros del clave y del fortepiano, ya que las Pastorales tienen un sonido quebradizo y casi transparente del clave y la fuerza expresiva de los tempos lentos nos evocan al

fortepiano. En 1977 se descubre otro manuscrito en el archivo del museo de la Encarnación de Osuna, en el que se encuentran seis sonatas del compositor, numeradas como 107, 108, 109, 110, 111 y 112. Estas sonatas están dentro del estilo de las anteriores. Las piezas que se encuentran en tonalidades menores poseen el definido esquema ternario de la sonata clásica: exposición, desarrollo y reexposición. Si embargo, las dos sonatas en tonalidad mayor (107 y 110) presentan un esquema binario, en el que subyace el esquema ternario incompleto.

SONATA 107



Figura 10. Manuel Blasco de Nebra, Sonata nº 107.

13

Estas seis últimas sonatas presentan unos rasgos comunes: elaboración de los temas por yuxtaposición de células de pequeña extensión, repetición de las dos secciones de cada pieza, integración en la línea melódica de los ornamentos, utilización de gamas y acordes arpegiados como paso de una idea a otra, la sencilla estructura armónica.

José Ferrer
Datos biográficos

José Ferrer Beltrán nace en Mequinenza, Zaragoza, alrededor de 1745. Oposita a la organistía de la catedral de Lérida el 15 de Mayo de 1767, procedente de la colegiata de Tremp (Lérida), puesto que le es concedido el 5 de junio de 1767. En esa fecha ya era clérigo tonsurado. En esa seo estuvo trabajando durante 10 años. El 21 de abril de 1777 es elegido organista de la catedral de Pamplona. Durante el periodo que pasó en este puesto, compuso Seis sonatas para fuertepiano que pueden servir para clavicordio y Tres sonatas para clave y forte piano con acompañamiento de un violín.

De este destino pasa al de Primer Organista de la Catedral de Oviedo. El 17 de Noviembre de 1786 Ferrer es elegido organista de la Catedral de Oviedo.

“Luego, en consejo del Cabildo llamado anteriormente para proveer la plaza de primer organista vacante, con presencia de la regulación de méritos (...)por lo que teniendo la maior parte el de Pamplona, quedó electo para primer organista(...)

José Ferrer acepta este puesto, tal y como queda reflejado en el siguiente Acta Capitular:

“Por carta de Dn. Josef Ferrer escrita desde Pamplona a veinte y nueve de Noviembre próximo pasado, responde al Sr. Llano, aceptando la plaza de organista que se le había conferido, y sugetandose à todas las obligaciones que le impusieron al tiempo de hacer la elección, y que se le comunicaron, quando se le dio parte por el mismo Sr. Llano.”

Durante el tiempo en el que estuvo trabajando en esta catedral, nunca tuvo problemas en cuanto al desempeño de sus funciones. Únicamente he encontrado un acta en la que aparece una amonestación, primeramente a él, y luego conferida al segundo organista, por un mal desempeño de sus funciones:

“Habiendo el Sr. Yncian multado al organista, por haber faltado à tocar el órgano; y dicho el Sr. Valdes, que quien había sido culpable en esa omisión era el segundo organista, que no había venido à suplir las veces del primero, no obstante haberle pasado aviso; se acordó exigir la multa al segundo, y que los señores comisionados, quando fue su nombramiento, propongan el arreglo de obligaciones que se le han de prescribir en lo sucesivo.”

A partir del año 1808, la salud de José Ferrer empeora. Y desde este momento, sus licencias solicitadas para restablecer su salud:

“el organista use otro mes de licencia para el restablecimiento de su salud y en la forma ordinaria.”

Finalmente, Ferrer fallece el 16 de Enero de 1815. Dicho óbito no aparece reflejado en ningún acta capitular de la Catedral de Oviedo.

Durante su estancia en la capital del principado compuso, en colaboración con Juan Páez, maestro de la citada capilla musical, el drama musical Premio a la Sabiduría, obra que fue representada el 13 de Mayo de 1798 como homenaje a Gaspar Melchor de Jovellanos por su elección como ministro.

Su trabajo en la Catedral de Oviedo era el de Primer Organista. Incluso llegó a revisar el estado de los Órganos y el trabajo de los organeros contratados por el Cabildo, como se observa en el siguiente informe realizado por los dos organistas de la citada Seo:

“Sres. Comisionados

Señores. En virtud del mandato de Ustedes hemos reconocido los Organos, y encontrado que Dn. Manuel de San Juan, ha desempeñado devidamente su obligación. Con este motivo, y abiendo observado la bondad intrínseca de aquellos, principalmente el del Coro de la Epistola, que cierto, debe contarse entre los Organos de señalado merito, nos ha parecido indispensable hacer presente a Ustedes, que para que se conseben sin notable decadencia, y estorbar lleguen al estado en que estaban, u otro peor, era conveniente (como sucede en muchas catedrales, y aun en las mas)la visita anual de un sugeto inteligente y el que ahora acaba de componerlos, no solo estaba pronto á hacerla si el Ilustrisimo Cavildo se lo ordena, sino que que añade la hará por un precio equitativo. (...) podemos decir sobre este asumpto, ofreciéndonos à la disposición de Ustedes y rogando a Nuestro Señor.

Oviedo y Febrero 27 de 1791.

Josef Ferrer Juan Paez”

Además de órganos, en la catedral había un clave y un fortepiano. El fortepiano se tocaba en funciones de Iglesia, y estaba a cargo o responsabilidad del organista:

“Paguese por la Fabrica a los sujetos que transportan el Piano Fort a esta Santa Iglesia, y en los que no, le conserve el Organista en su casa como hasta aquí.”

Un Fort Piano ya está inventariado en 1791.

Así pues, la relación de Ferrer con este instrumento viene de antiguo.

Obra

Hasta el momento se conocían 13 Sonatas de José Ferrer editadas por Dionisio Preciado en 1797. Estas piezas proceden del Manuscrito de Valderrobes 1º. Las siete primeras sonatas aparecen compuestas por Ferrer. También se encuentra en este manuscrito otra obras con el título de Seis sonatas para clave, anónimas pero de posible autoría del mismo músico según Preciado y que podrían corresponderse con las anteriormente comentadas Sonatas para fuerte piano y de las que dejaba constancia la Gaceta de Madrid (4-VII-1780 y 23-II-1781).

Preciado ya realiza un breve estudio de estas 13 sonatas en el Prefacio de su edición.

2.ª SONATA, 2.º, por gesolreut

Revisión:
DIONISIO PRECIADO

[JOSE] FERRER
ca. 1745-1815

Solus Andantino
fol. 18^v

Figura 11. José Ferrer, Sonata nº 2.

A estas trece piezas hay que añadir ahora estas 6 Sonatas para fortepiano inéditas hasta el momento y de las que se conservan íntegras las dos primeras y la tercera sólo

el primer movimiento. El manuscrito original se encuentra en el Archivo Musical del Monasterio de Valdeflores de Viveiro, Lugo. Posee el Nº de registro 302/1, y lleva por título "Seis Sonatas para fortepiano, Obra 1ª". La amanuense, por tanto, únicamente realiza la copia de las tres primeras sonatas, dejando las otras tres en suspenso.

Está en buen estado de conservación, encuadernado con hilos. Sus dimensiones son 30,9 cm de anchura por 21 cm de altura. Los folios no están paginados.

Las tres sonatas son muy distintas a las conocidas hasta este momento del citado músico, no sólo en cuanto a la forma musical empleada (más desarrollada que las anteriores y empleando dos movimientos en cada pieza), sino también en el instrumento para el que está destinada su interpretación: el fortepiano. Esta característica nos orienta hacia un enfoque del compositor diferente de las anteriores, tanto en el lenguaje utilizado como en el desarrollo interno de cada una de las tres piezas. Las tres Sonatas presentan una estructura mucho más evolucionada que las anteriores: la utilización de varios movimientos en dos de ellas, las modulaciones a tonalidades alejadas a la primigenia y el uso claro y definido del fortepiano como destino en su interpretación (bajos de Alberti, articulaciones, efectos de eco,...).

Por todo esto, es sumamente probable que fueran compuestas en el último periodo de vida del compositor, es decir, en su etapa como músico en Oviedo. Esta conjetura está respaldada también por la ubicación del manuscrito, encontrado en un Monasterio Femenino de la costa lucense, próximo a Asturias.

La portada del manuscrito aporta un dato más: estas sonatas eran interpretadas por la monja M^{ra} Manuela Vázquez. En la totalidad de obras para teclado catalogadas en este monasterio, la alusión o dedicación de las mismas a esta religiosa me hace llegar a la conclusión de que era una excelente intérprete de teclado.

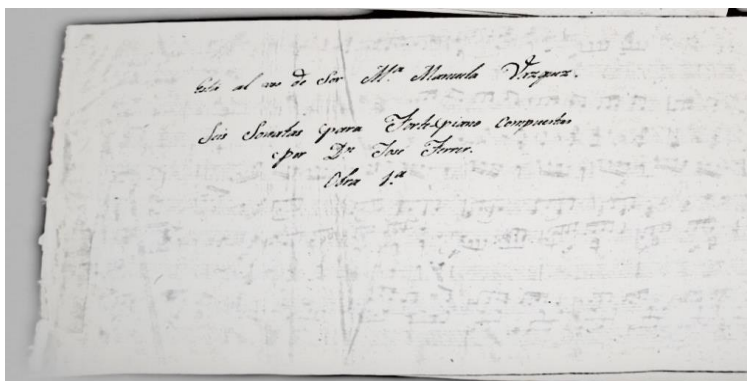


Figura 12. Imagen de la portada del manuscrito de José Ferrer.

Análisis de la primera Sonata

- Primer movimiento. Allegro con spirito

Este primer movimiento consta de un total de 108 compases, dispuestos de la siguiente forma:

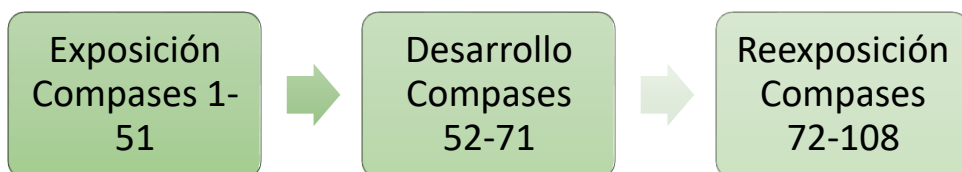


Figura 13. Forma del primer movimiento – Allegro con spirito.

Así pues, tiene forma de Sonata Desarrollada, a pesar de que el Desarrollo es un poco titubeante. La repetición motivica es muy evidente en toda la pieza, utilizando las mismas células temáticas recurrentemente con ligeras variaciones tanto en la tonalidad como en el diseño melódico y rítmico.

-Exposición

La sonata comienza con dos compases introductorios con diseños en octavas en la mano izquierda y célula rítmica anacrúsica en la derecha. Este mismo pasaje introductorio se repite en los compases 16-17 sobre el mismo acorde de tónica.



Figura 14. José Ferrer. Sonata 1 compases 1-2.

Posteriormente encontramos el primer tema, con nota pedal en corcheas sobre la dominante en la mano izquierda y cruzamiento de manos en la derecha con floreos incluidos, todo sobre el acorde de tónica.



Figura 15. José Ferrer. Sonata 1 compases 3-4.

Desde el compás 8 hasta el 10 aparece una variación descendente del diseño introductorio inicial, desembocando en un pasaje brillante en la mano derecha con acompañamiento de bajos de Alberti. El pasaje finaliza con una breve modulación al relativo mayor.

A partir del compás 22 se desarrolla el tema B en el relativo menor, con un carácter dulce, pero muy rítmico.



Figura 16. José Ferrer. Sonata 1 compases 23-24.

A partir de aquí y hasta el final de la Exposición, Ferrer desarrolla todas las células expuestas hasta el momento con breves modulaciones al relativo mayor. Termina la exposición de forma brillante en tresillos descendentes en La Mayor.



Figura 17. José Ferrer. Sonata 1 compases 49-50.

-Desarrollo

Comienza en el acorde de dominante de Mi menor, utilizando un primer compás de enlace para volver al tema A.



Figura 18. José Ferrer. Sonata 1 compases 53-54.

Le sigue un periodo de transición que termina en un ostinato sobre el acorde de tónica de Sol mayor (compases 62-64). El tema A vuelve a ser utilizado posteriormente en diferentes modulaciones, para desembocar en la Reexposición en la tonalidad inicial.

-Reexposición

En esta sección el compositor comienza con los dos compases introductorios del comienzo de la pieza, seguidos del tema A (Re Mayor) en los compases 74-77 y del tema B (Mi menor) en los compases 79-85. Posteriormente, repite células motivicas ya utilizadas en la exposición, acompañadas en acordes en ostinato en la mano izquierda. Esta sección termina del mismo modo que la primera: con la célula descendente en tresillos.



Figura 19. José Ferrer. Sonata 1 compases 106-108.

-Segundo movimiento

Se trata de un Minuetto & Trio.

En el Minuetto, Ferrer emplea dos células rítmicas: la corchea con puntillo-semicorchea, y el tresillo de corcheas. Está en la tonalidad de Re Mayor, igual que el primer movimiento, y únicamente modula esporádicamente en la segunda sección a Mi menor y a Re menor. Repite el material ya utilizado al comienzo del Minuetto a partir del compase 16 con anacrusa.

En el Trio, la melodía de la mano derecha está acompañada por una acorde desplegado en tresillos de corcheas en la izquierda.

En esta sección si se observan más modulaciones: Si menor, Mi menor y La mayor.

Análisis de la Segunda Sonata

- Primer movimiento. Andante

El primer movimiento consta de un total de 55 compases, dispuestos de la siguiente forma:

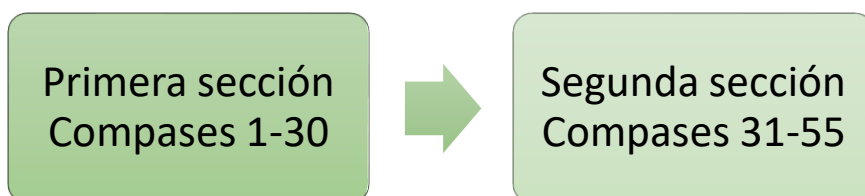


Figura 20. Forma del primer movimiento.

Tiene estructura de forma binaria. Ferrer continúa repitiendo los motivos en toda la pieza, utilizando las mismas células temáticas recurrentemente con ligeras variaciones tanto en la tonalidad como en el diseño melódico y rítmico.

-Primera sección

Sólo encontramos un único tema motivico, con una célula rápida en el comienzo y un diseño descendente en corcheas.



Figura 21. José Ferrer. Sonata 2 compases 1-2.

Este motivo lo volvemos a encontrar en los compases 10-11.

Este movimiento es de corte muy rítmico, utilizando varias células muy marcadas como:



Figura 22. José Ferrer. Sonata 2 compases 4-5.



Figura 23. José Ferrer. Sonata 2 compás 16.

Así mismo, es una pieza virtuosa con pasajes figurados rápidos (compases 17, 21 y 25) y plagado de terceras (compases 27-30).

Las tonalidades utilizadas en esta sección son Mi b Mayor, Fa menor y Si b Mayor.

-Segunda sección

El material usado es el mismo. El tema de la primera sección lo volvemos a encontrar en el compás 32 y en el 36 (con una variación melódica). Ferrer sigue usando las mismas células rítmicas, figurativas y de terceras que en la primera sección. Las modulaciones empleadas son las mismas que en la primera sección.

- Segundo movimiento. Allegro vivace

Tiene forma bipartita, con dos secciones casi idénticas en extensión: la primera de 43 compases y a segunda de 41. Es un movimiento nervioso, con células rápidas, plagado de bajos de Murky, arpegios, escalas y octavas quebradas. Las tonalidades a las que modula son cercanas. Partiendo de la tonalidad inicial de Mi b Mayor, Si b Mayor, Si b menor, Sol menor y Sol b Mayor.

Únicamente hay una repetición de una célula temática, que es la inicial del movimiento.



Figura 24. José Ferrer. Sonata 2, segundo movimiento, compases 1-2.

Análisis de la Tercera Sonata. Allegro

De esta tercera sonata sólo se conservaba en el manuscrito el primer movimiento. Se trata de una forma bipartita, de un total de 97 compases de extensión y que está dividida en dos secciones.

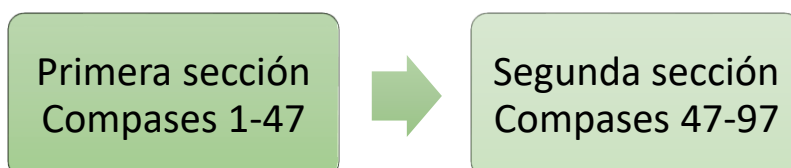


Figura 24. Secciones de la Tercera Sonata de José Ferrer.

Sólo hay una célula motívica que aparece durante todo el movimiento y que se encuentra en el tema inicial de la pieza: se trata del diseño corchea-dos semicorcheas.



Figura 25. José Ferrer. Sonata 3 compases 1-2.

Esta pieza es brillante, plagada de arpeggios, diseños en terceras y octavas. Las modulaciones empleadas por el compositor son algo más audaces que en las otras dos sonatas comentadas con anterioridad, utilizando incluso cambios de armadura en la partitura.

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Looking at music, science and education through the pianoscope

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Abstract: Over the last few years Companhia de Música Teatral (CMT) has been developing a series of original ideas that has designated as “artistic-educative constellations”. CMT’s work is deeply rooted in music but explores links with other artistic languages and technology and proposes an intrinsic articulation with education (in a very broad sense). The CMT projects are a kaleidoscope of Performance pieces, Installations, Workshops, Publications and TransFormation activities and the piano has been central to many of these projects. One constellation in particular, *Anatomia do Piano*, has made the piano the “attractor” of a series of initiatives that connect the “main-stage” with the classroom, the science laboratory or the community. The installation *Pianoscópio*, part of this constellation, is the subject of this communication: it is based on the idea of “deconstructing” the piano, in order to contribute to a more profound understanding of music, creating an opportunity for discovery and expression. It is an experience that transforms the piano into a collective instrument, a sound installation/sculpture capable of producing sounds of a myriad of colours, a space to be inhabited by people and produce sound through their combined interaction. In this paper we report on the experience using the *Pianoscópio* in a wide range of situations, from workshops with children to concerts and recordings with professional musicians, science-based projects or projects with the community.

Keywords: piano; artistic-educative constellations; pianoscópio; community project; performance practices

Overture

The Piano as a “matter”

Whereas in the realm of “classical music” and other “standard practices” the visual aspect of the modern piano seems to have “stabilized”, as well as its “common use”, a series of different approaches have been put forward by musicians and visual artists that have enlarged the sound and visual “pianosphere” and the piano is still regarded by artists, designers and engineers as an interesting “object” or “subject” to act upon. “Expanding” the conventional sonorities dates back to the work of composers such as Maurice Delage, Henry Cowell or Villa-Lobos, but it was John Cage that catalyzed the series of developments that led to the “reinterpretation” of the piano, both purely as a musical instrument and as a “subject” or “element” for the visual arts. Cage’s legacy might have inspired musicians of different “musical credos” (George Crumb, Arvo Pärt, Toshio Mayuzumi, David Brubeck, John Cale and The Velvet Underground, The Grateful Dead, Brian Eno, Aphex Twin, Hauschka, The Bowed Piano Ensemble, amongst others) as well as several visual artists or practitioners of emerging new languages, in particular within the Fluxus movement. Nam June Paik’s case is paradigmatic and the association is clear as early as in *Exposition of Music – Electronic Television* (1963), as well as later works. In fact the piano became a recurring element in Paik’s work and at the forefront of his approach to widen the field of visual arts and it is possible that this might have “resonated” in the other artists’ works, too.

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The piano, more than any other musical instrument, seems to have followed, or perhaps even inspired, some important turning points in the “art world” that led to the emergence of new artistic practices today recognized as installation-art, sound-art, kinetic-art, performance-art, public-art, and so on. As far as the Art world is concerned, over the last decades the piano “left the music room” and the “representation in a painting hanging on a wall” to become a “matter” upon which artists act, a “substance” with “real presence” in art-galleries, streets and public spaces. A few examples of the “ubiquitous” presence of the piano in recent contemporary art-forms include Stephen Cornford’s kinetic sculpture *Extended Piano*, Kathy Hinde’s installation and performance *Piano Migrations*, Allora & Calzadilla’s performance *Stop, Repair, Prepare*, Robert Gligorov’s installation *Dollar Note*, Chiharu Shiota’s installation *In Silence*, Ken Unsworth’s installation *A Ringing Glass* and sculpture *Raptured*, Sanford Biggers’s multimedia installation *Blossom*, Rachel Horn’s mechanised sculpture *Concert for Anarchy*, Luke Jerram’s street art installation *Play Me, I’m Yours* or Trimpin’s installation *Red Hot*.

The above mentioned examples support the idea that the piano is an interesting challenge for artists due to its sonorous possibilities and visual presence, but above all because of its symbolic meaning. The piano is “the icon” of Music, maybe not “the direct and sovereign representative of music itself in its immaterial nature” as Thomas Mann proclaimed in *Doctor Faust*, but perhaps the strongest general representation of western practices and cultural assumptions about the “nature of music”, as an art-form with complex codes, skillful actors and specific places and performing rituals. When artists choose to deal with pianos in their work they are in fact dealing with “music” or “cultural memories”, frequently provoking the audience, raising questions or challenging accepted rules or behaviors, using the piano as a “poetic resonator”. For example, when Joseph Beuys covered a grand piano with felt in the installation *Homogeneous Infiltration for Piano* he made a very strong statement about “silence”. Many artistic, social and political interpretations have been given to this work and certainly this impact is related with the strong symbolic meaning given to the piano. Likewise it is possible to look at the street installation *Play Me, I’m Yours* (where pianos decorated by local artists and community groups are placed on the streets, parks or train stations bearing the simple instruction ‘Play Me, I’m Yours’) as a strong statement about the power of art to allow for communication between people, an invitation to engage and take ownership of their urban environment, an exercise in democratizing the access to art, a questioning of the codes surrounding the western vision of art as an activity that requires “sanctuaries” (either the art gallery or the concert room). There are, therefore, many reasons to look at the Piano as a dynamic and fertile territory for artistic creation, particularly if one is interested to explore connections between artistic languages, as well as creative approaches to education. That is certainly the case of Companhia de Música Teatral.

CMT’s ‘artistic-educative constellations’

Companhia Música Teatral (CMT) is a portuguese group with a regular activity of nearly 20 years. Artistic creation is CMT’s pulsating source: departing from Music and looking for interactions between several languages and possibilities of artistic communication, CMT has built a path of discovery based on the idea of artistic projects as laboratories allowing multiple enquiries. CMT’s philosophy is marked by the creation of relations between art and education and by the articulation between academic research, artistic production, technological creation, community involvement and the dissemination of the importance of musical experiences, and art in general, in social and human development. CMT has been contributing decisively to a diversified and comprehensive cultural offer: CMT’s repertoire is a kaleidoscope of performances, installations, workshops, medium and long-term projects, training activities, publications in various formats, participation in research projects and presentations of academic scope, nationally and internationally. The term ‘artistic–educative constellations’ has been used in recent years to define a working model and a metaphor for the vision that guides CMT. This metaphor provides

a poetic sense of a universe yet to be discovered, as well as an objective and a strong analytical framework of different 'bodies' interacting through conceptual and aesthetic 'forces' or 'fields'. Several "constellations" have been developed over the years and Constellation AdP is the context in which Pianoscópio is placed.

From 'Anatomia do Piano' to "Pianoscópio"

In 2011 CMT created *Anatomia do Piano*, a performing piece that aimed "to deconstruct the instrument that may be considered the most influential in the history of Western music". It involves two performers exploring areas of theater and dance connected by a solid musical "thread" that bridges different discourses organized in "tableaux". The piano is played both conventionally as well as with "extended" or "prepared piano" techniques that can rapidly be removed, allowing to explore several sonorities throughout the piece. The piano is also regarded as the main piece of scenery and the entire performance explores the idea of revealing the inside of the instrument. A series of articulated wooden pieces containing objects that can be used throughout the performance are attached to the piano, creating the idea of a "metaphorical surgery". One of these has a video camera that captures images in real time and the performers manipulate the articulated piece, revealing several angles of the piano's inside, producing visual "landscapes" that are projected in a big screen. As the performance unfolds, the piano is revealed as "a place, a being with life, a sculpture, a stage, a house where music lives"². *Anatomia do Piano* invites the audience to "enter" the piano and uncover normally hidden details, building imaginary worlds where the boundaries of the various arts become blurred. It proposes a journey in a poetic territory that is usually absent in performances for children and makes the Piano the great protagonist of a "total work" of art (Fig.1, left).



Figure 1. Aspects of *Anatomia do Piano*: left, final moments of the performance; right, audience approaching the piano after the performance.

Anatomia do Piano is a performance for families, with several moments of very close interaction with the audience, including at the end of the performance when people usually come to the stage and observe very closely some of the features they saw throughout the performance (Fig. 1, right). After a few performances it became clear this curiosity and desire to experiment should give origin to a new idea that would allow to further explore the possibility of the general public, children in particular, to be involved in a practical, participatory, collective experience around the piano. This idea was denominated *Pianoscópio* and a team of artists, including musicians Henrique Fernandes, Filipe Lopes and Paulo Maria Rodrigues worked with visual artist Ana Guedes towards a first version of the project to be premiered at the BIG BANG Festival in Centro Cultural de Belém (CCB), Lisbon, in 2013 (Fig. 2). The documentary [Pianoscópio, Primeiras Notas](#) by video director Luís Margalhau offers an overview of the creative process as well as the first workshop experiences at CCB.



Figure 2. Aspects of Pianoscópio at the BIG BANG Festival, CCB, Lisbon

Pianoscópio was based on the idea of “deconstructing” the piano, in order to contribute to the construction of a more profound vision of music by creating opportunities for discovery and expression. Pianoscópio aimed also to challenge some conventions about Music by “transforming the piano into a collective instrument, a sound exhibit/sculpture capable of producing sounds of a myriad of colours, a space to be inhabited by people and produce sound as a result of their combined interaction”. It was planned to work in a range of situations: a) an interactive exhibit that could be visited and explored freely, b) a series of resources and ideas that would support a workshop based on exploring the different sound elements as well as on the construction of musical pieces that would combine a predefined basis with elements of improvisation, c) a resource that would allow medium or long term creative projects with a focus on music but allowing to explore other artistic languages and areas of knowledge, as well as the development of social skills such as communication and cooperation. It was initially planned for schools, families or mixed groups of people from age six, but with time we realized that trained musicians, artists, educators or communities would also find interesting challenges in this work. After CCB, Pianoscópio had a long-term residency (over 3 years) at Fábrica Centro de Ciência Viva (Fábrica), a science centre in Aveiro working under the umbrella of the Aveiro University (UA), where it was presented as part of the science exhibits, as well as a training tool for teachers, artists and musicians. Some of these experiences will be described in more detail in later sections of this paper.

Looking at Pianoscópio

Components and Functioning

Pianoscópio has a stable core of elements, as well as some variable aspects, mostly scenic/theatrical, that were adapted to specific situations. In this paper we will follow the scheme developed with designer Miguel Ferraz for Fábrica, as shown in figure 3.

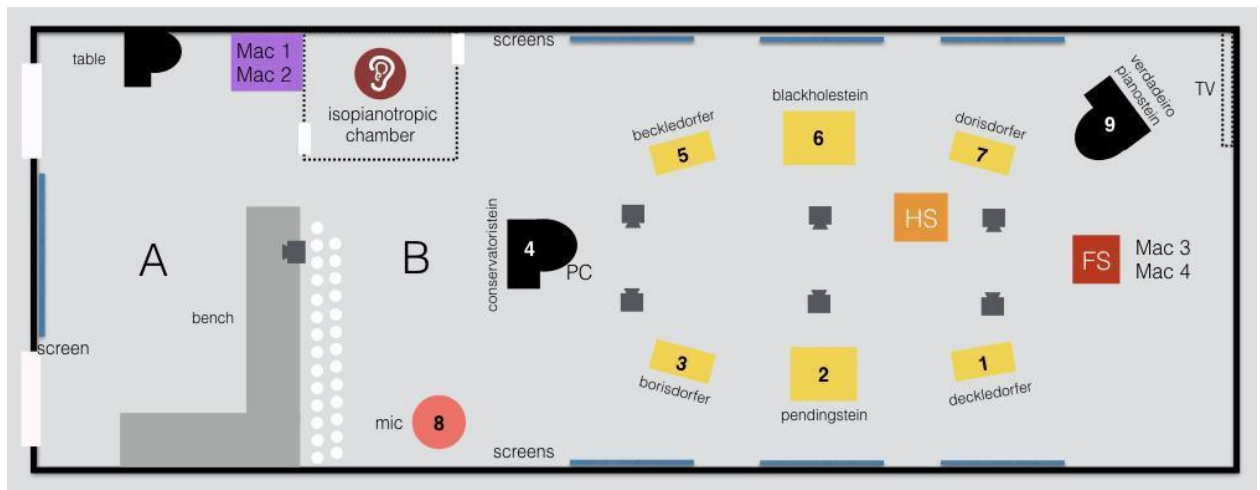


Figure 3. Implementation of Pianoscópio at Fábrika, Aveiro

The building that nowadays hosts Fábrika was once a milling factory. The conversion to host the science centre kept the original architectural features and the general atmosphere of a factory. Pianoscópio was implemented in one of the halls, a space of about 24x8 m, adjacent to an interactive exhibition about physics. The implementation at Fábrika followed the idea that within the “Factory” the Pianoscópio would be an unity devoted to “experiment” and “produce” sound and music, allowing people to understand some concepts about the physics of sounds, the functioning of the piano, but above all to enter the world of creating with sound in a practical and playful manner.

The hall was divided into two areas, A and B, as shown. Area A worked like a welcoming area, as well as the space to plan or discuss the experiences held in area B (the space devoted to work with sound). This idea was integrated in the “theatrical atmosphere” of several activities, in area B no words should be allowed, only sounds, in order to not “contaminate” the experiments and products being developed. Area A had benches where people could seat, a screen where the above-mentioned documentary could be projected as well as an introductory animation with a riddle about the piano in the style of an audiovisual poem.

The separation between areas A and B was made with a curtain of tubes lit from inside, revealing with mystery that another area would eventually be visited. Area A also included an area where visitors would collect a kit with basic tools (home-made mallets, a home-made plectrum, a brush), prior to entering the “isopianotropic chamber”. This “theatrical atmosphere” was planned allow for a “dress-up and code of behaviour” moment that would help a focused entry into area B.

The entry in area B was via the “isopianotropic chamber”, a space delimited by translucent walls, to which contact transducers were attached. In a normal situation, any group coming to Pianoscópio was required to gather in this space and listen to a sound composition emanating from the walls. This composition, about 1 minute long, included iconic Pianoscópio sounds and fulfilled the role of “ear cleaning”, “sound washing” or “tuning” in the sound environment that people would be about to enter. It had a dramatic shape, using “science fiction”- like musical gestures to emphasize the sense of “travelling” or “displacement”. The “isopianotropic chamber” was an important part of the “theatrical ritual”, creating a strong statement about the need to listen and establishing the idea of entering a totally different world, where only intentional non-verbal sounds would be allowed (at least for a certain length of time).

Area B was the “working area” and contained all the elements of Pianoscópio:

- i) old pianos' parts that had been transformed, (1,2,3,5,6,7 in Fig.3), referred to as Objects in the following paragraphs;
- ii) a microphone to capture the sound of voices, (8 in Fig. 3);
- iii) a station with two computers, an audio interface and an amplifier, (FS in Fig. 3);
- iv) a station with a series of extra tools and small instruments that could be used to complement the kit that was distributed to the visitors, HS in Fig. 3), as well as some extra-resources (a fully functional quarter grand piano, 9 in Fig. 3, a “non-functional” grand piano (with a ruined mechanism), 4 in Fig. 3; a computer and several webcams; video-projectors; projection screens on the walls.

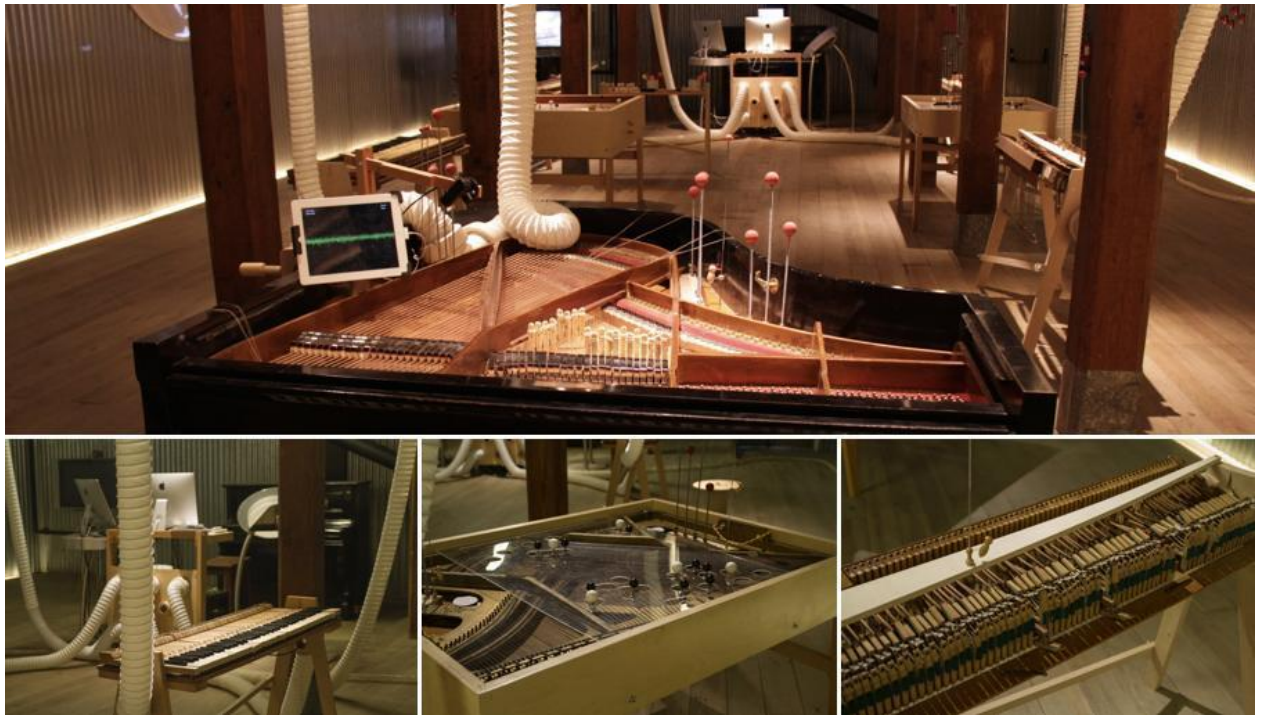


Figure 4. Aspects of Pianoscópio at Fábrica da Ciência, Aveiro

The idea behind i) was to display autonomously some components of the piano that usually work together and to create ways to produce sounds with each of them. In a normal functional piano several parts are purely mechanical and do not produce sound, or at least a big effort is made not to do it. In Pianoscópio we deliberately wanted to “give voice to the unheard sounds” (in a kind of “Cagean” statement) as well as to get away from the conventional approach of percussing the strings with hammers connected to a keyboard. We therefore isolated the components of several old pianos and created several visual objects that could be made to produce sounds with various techniques. Objects 1) and 5) of Fig. 3 were built with detached keyboards. Objects 3) and 7) use parts of the mechanisms that usually connect the keyboard with the hammers. Objects 2) and 6) are “table-like” pieces incorporating almost intact soundboards (with strings) of vertical pianos (one with a wooden frame, the other with an iron frame). All these objects could be made to produce sound either with the hands, with a series of tools that were either in the individual kit distributed to the participants or with a series of other devices that were placed in HS, namely: nylon strings (used to “bow” the piano strings), friction mallets (rubber bowls on top of flexible rods, used to “friction” wooden parts as well as strings); big foam mallets (to produce “cluster like” sounds with unnoticeable attacks); several types of brushes (that could be used to friction strings and wooden parts or to mute strings); wooden or metallic pieces that could be introduced between strings (creating a gamelan-like sound when played with mallets or hands); long-threaded rods with washers (to produce “rain-like” sounds that the soundboards naturally would amplify;

a series of small sound-toy objects. Figure 4 shows several aspects of the Pianoscópio at Fábrica.

Although these Objects could work acoustically (ie, without amplification), Pianoscópio was designed with the purpose of amplifying all the sounds produced by them, as well as taking advantage of their resonant properties to diffuse sound. Adding this possibility was important not only for musical aesthetic reasons but also because it had deep implications in the creative aspects and learning contents that could be explored. In order to attenuate the visual presence of microphones and loudspeakers, as well as for “poetic” reasons, Pianoscópio makes use of piezzos (i.e. contact microphones) and contact transducers. The audio technology employed in Pianoscópio consists of a total of six piezzos attached and distributed one by one to Objects 1, 2, 3, 5, 6, 7 and six contact transducers attached in pairs on to the resonance boxes of Objects 2 and 6, as well as element 4. In addition to this, there is one condenser microphone used to amplify small choirs, narrators and/or voices. The audio signal chain converges to a station (i.e. Flip Station, FS) with an audio interface and a computer, and all the cables connecting these devices to the station run inside long plastic tubes creating the idea of a complex network. The computer runs an original digital application developed in MaxMSP that allows routing the different audio signals to be (or not) processed using audio plugins (e.g. delays, spectral processing, chorus, distortion, among others). In addition to processing the “dry” signal from each element, it is also possible to play pre-existing audio files (e.g. factory sounds, bird sounds, whale sounds). The audio signal from the station is then sent to a set of amplifiers which, in turn, send the signal to each contact transducer that uses the resonant parts of the Object to amplify and diffuse the sound to the space. Light was designed to emphasize the objects and tubes and to allow for the simultaneous projection of images in the screens. The images are processed in real time from a computer positioned at the FS by analysing the sound within the space and generating the correspondent waveform. These sound visualizations would be projected in some of the circular screens hanging on the area’s walls. Other screens would project images coming from webcams looking at the inside of some of the Objects.

Establishing a bridge between acoustic and electronic sounds and having the amplified sounds emanating from the installation elements was a strong feature of the installation. The strings of piano boards vibrate sympathetically, providing a rich solution that allowed to create a true “spatialization” of the sound. It was also a “poetic statement” about the piano as a “soundscapes resonator” and the fact that it was possible to amplify and process voice sounds and listen to them emanating from piano boards was particularly interesting. Working with the human voice was important not only for practical or pedagogical purposes but also because the “pianos” resonated the human voice, a “statement” about the “nature of music”. The possibility of working with previously recorded sounds was also important in order to create the “theatrical atmosphere” at the beginning of sessions, for example, establishing a mysterious atmosphere of “breathing machinery”, as if the installation was “alive” and waiting to be “awake”.

The Max/MSP patch developed for Pianoscópio is analyzed in this section. Max/MSP is an object-oriented language, with a series of modular pre-elaborated routines that can be interconnected to design specific flows of information. It allows the design of simple graphical user interfaces (GUI), making it possible to be used by the common user. Figure 5 shows the Pianoscópio’s GUI, accessible to workshop leaders and participants in the activities at Pianoscópio.

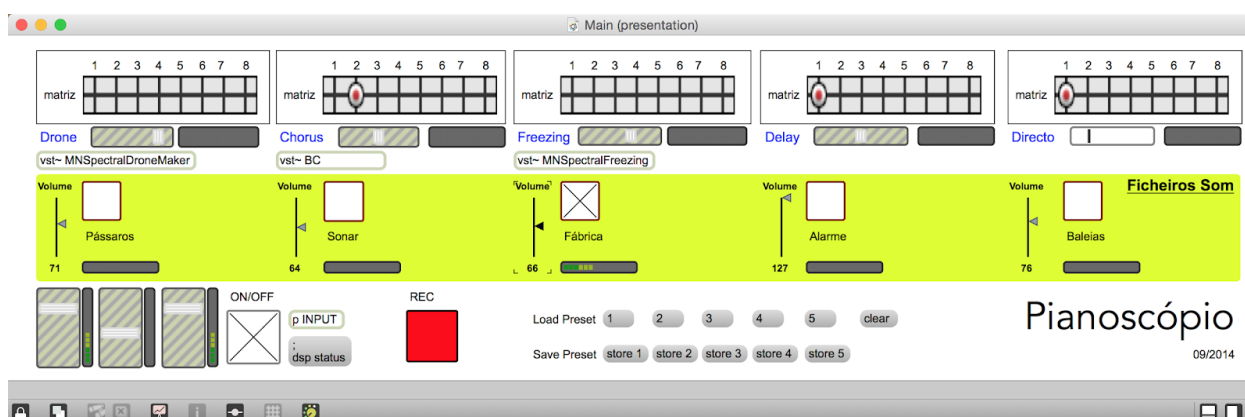


Figure 5. GUI of Pianoscópio's MAX patch at Fábrica

The patch allowed:

- i) to process the sounds coming from Objects 1-8 independently, using a series of pre-programmed effects as well as non-processed sound (top row of the interface). In the example of Fig.4, the sound of Object 2 is being processed by a "chorus" effect, whereas Object 1 had a "delay" as well as "direct sound". The amount of "processing" can be manipulated with the horizontal faders underneath the "matrix";
- ii) to play previously stored sound files. The green highlighted area of Fig. 4 shows 5 boxes corresponding to 5 sound files that could be made to play and loop. These sound files could be replaced by clicking "ficheiros som" on the right side. The volume of each sound could be controlled with the vertical fader on the left side of the box;
- iii) to send the electronic sounds to the transducers of Objects 2, 4 and 6 and control their volume independently (the three vertical faders in the bottom left side of Fig. 4);
- iv) to save and recall combinations of the above mentioned parameters (Load Preset and Save Preset in the middle bottom of Fig. 4), allowing to prepare in advance setups for different situations as well as to introduce sudden changes in the context of a piece;
- v) to record a musical session, e.g. a piece that would have been created in order for participants to take away the "product" of their work in the end of a session.

Experiences and Considerations

Several types of experiences were held at Pianoscópio in Fábrica. The following section intends only to show the variety of approaches involved.

The standard Workshop

A plan was developed and implemented as an experience that could be held with groups of visitors, regardless of their age. This was considered to be an experience that could work on its own or as the first of a series of others that would be planned as a medium-long term project. The so-called "Protocolo Fábrica" was as follows:

- 1) People entering the space would sit in the benches of area A as the projection with the introductory animation with the riddle (mentioned above) started. No words were used, as the intention was to create a mood of curiosity and unexpectedness. This would be followed by an introductory conversation welcoming the participants, the workshop leader(s) being dressed with a "Pianoscópio suit", an important aspect of the "theatrical ritual"
- 2) People would be introduced to the idea of entering a "laboratory" where experiments and products were developed having sound as a matter and therefore having to follow a "code of behaviour" (deep listening), to carry protection glasses and manipulation tools and enter the "isoplanotropic chamber" in order to become prepared;
- 3) People would gather at the "isoplanotropic chamber" and receive the "sound wash" experience described above;

4) People would enter Area B, having the “fábrica” soundscape as a background. The workshop leader would exemplify the use of the tools available in the “kit”, inviting progressively everyone to experiment. As explained in 2), no words were allowed.

5) a moment of “free-style” playing would follow, allowing people to discover the possibilities of the instruments and tools. This would normally culminate in a chaos that would be stopped by triggering the “alarm” sound (which had been explained in 2);

6) a first short discussion would then follow before and after the audition of a short pre-composed piece, emphasizing the need to articulate the different sounds in order to make music;

7) a first moment of explaining some basic principles about the physics of sound would follow (e.g. the different pitches/frequencies that can be obtained with different lengths and thickness of piano strings or different loudness/amplitude) usually accompanied by the observation of the sound-visualizer;

8) the interpretation of the graphic-scored composition “Rain Forest” (Fig. 6) would put the participants back into “practical mode”. According to the group, the piece could be interpreted with more or less rigour, and the score could even not be followed or shown if that would be the best option. The piece involves the use of some presets in the Max patch and normally this would occur as a “surprise” element during the first attempt to play. Having experimented both without and with sound processing there would be a discussion about the differences and an opportunity to explain some basic principles about amplifying and processing sound and how the Max patch could be used to do it. Two other collective pieces were available to be developed in this workshop and they would or not be implemented depending on the availability of time and focus. Whereas “Rain Forest” can be described as “textural” or “granular”, with no clear sense of rhythm or pitch, “TickTackClickClock” and “Searching for the Celacanto” deal mostly with rhythmic *ostinati* and a sense of pulse (with several layers of percussive sounds, with emphasis in gamelan-like sonorities) and long sustained sounds (drones produced by “bowing” the piano strings with fishing nylon strings or “frictioning” metallic and wooden parts with rubber mallets).

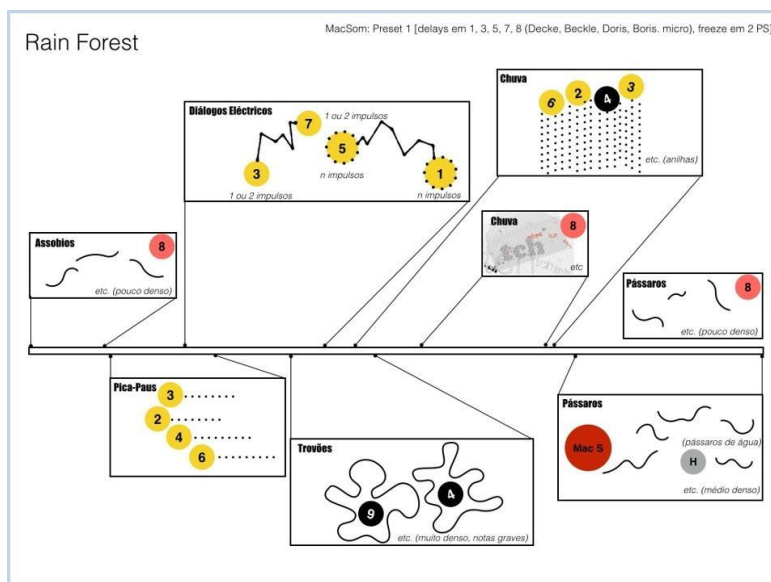


Figure 6. Rain Forest's graphical score

9) The workshop would end with another passage through the “isoplanotropic chamber” and a final conversation in area A. The documentary projection would be an option to consider, depending on the time available.

Missão Mar Profundo

A medium-term project within the course of Music, Creativity and Education from the Masters in Music Teaching at UA was developed during the 2015-16 first semester. Missão Mar Profundo (Mission Deep Sea) was the collective practical exercise proposed for students to apply and further develop some concepts and strategies that had been explored in the first half of the semester. The creation and public presentation of an artistic performance developed during the course was regarded as an important part of the teaching-learning strategy, creating practical “problem-solving” opportunities and “real life” challenges. The project’s general aim was to explore the boundaries of Art and Science having the theme “deep sea” as an original and fertile ground. Departing from a lecture by marine biologist Ana Hilário, a researcher at UA working in the field of deep sea, in the first session of the project, students became acquainted with the main topics of the field as well as Ana’s particular research interests and methodologies. The information presented in the lecture was a first source of material for the next sessions, as well as Jules Verne’s *“20,000 Leagues Under the Sea”*, Álvaro de Campos’s *“Ode Marítima”* and several other literature and musical references creating a “library” of ideas that would be approached musically at the Pianoscópio. After the introductory Workshop, the project’s remaining sessions involved the students’ creation of original pieces using both the Pianoscópio resources and classical instruments (their main area of study). Another important aspect was the development of imagery and theatrical aspects, as the project started to follow the idea of a voyage to the deep sea with the audience embarking in a vessel that would reveal imaginary soundscapes. Figure 7 displays the poster communicating the performance (left side) as well as a still frame of the projection that welcomed the audience entering the installation/stage (right side).



Figure 7: Poster of the performance (left side) and still frame of the video projection welcoming the audience entering the installation/stage.

Viagem a Dentro de Nós

A medium-term community project with a group of mentally disabled young adults from the association Pais em Rede and a small group of ex-students from the above-mentioned course took place during 6 consecutive weeks in May/June 2016. The initial workshop was adapted to the participants’ cognitive specificities. The following sessions were very different from the project mentioned above as they were oriented by the principles of Community Music (see for example Higgins, 2012 and Lamela and Rodrigues, 2016). The sessions would include singing and playing songs as requested by the group, movement/dance activities and the introduction of Pianoscópio was progressive and punctuating the activities that seemed to interest the group mostly. A particular focus was given to the expression of individual personalities with moments for solos that could later be combined as elements of a piece. The resources of the Pianoscópio were in fact determinant, as they offered real opportunities for musical expression without barriers, but the work was mostly organized towards having the

people in the center of the activities and not so much with the focus on the sound resources available. The fact that there were a few skilled instrument players involved in the project (the students mentioned above) as well as a dancer, allowed to develop a very interesting combination of materials with original pieces aside with compositions and arrangements of music by others (e.g. one of the group's favorite themes was *House of the Rising Sun*) and moments of dance and music theatre. A final performance took place at the Pianoscópio entitled *Viagem a Dentro de Nós* (Voyage to the Inside of Us) and it was organized as an imaginary trip to the participants' inner worlds (their likes, habits and wishes) (Figure 8).



Figure 8. Aspects of *Viagem a Dentro de Nós*

Concerto nº 1 para Pianoscópio

It is reasonable to look at this experience as a long-time project, since the vocabulary acquired throughout the initial period, beginning in 2013 with musicians Filipe Lopes, Henrique Fernandes and Paulo Maria Rodrigues, was the basis upon which the creative week-long residence (October 2015) process of composition/improvisation was developed. A final concert presented the four compositions that had been created in the residence and recorded in the CD pictured on Figure 9.

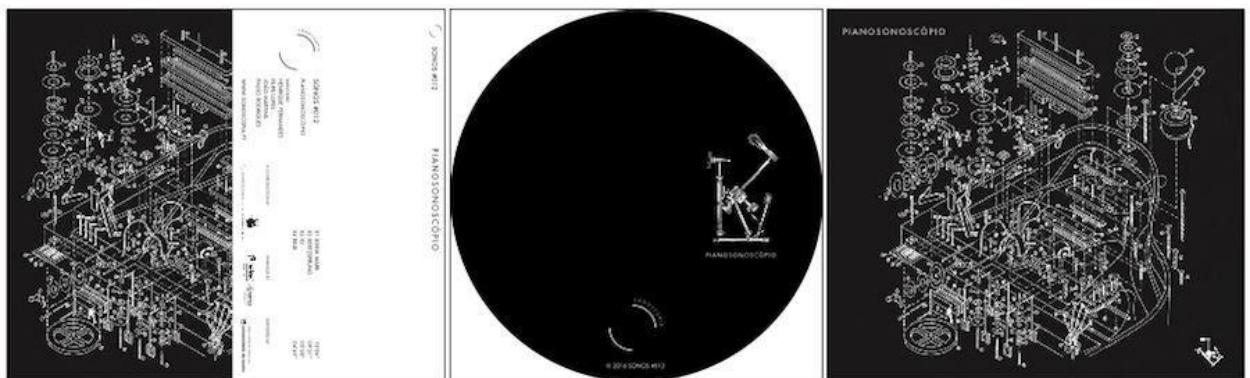


Figure 9. Cover of CD *Pianosonoscópio*.

Coda

Music is an important part of human life. While listening to music is nowadays available to practically everyone, creating and making music are often regarded as activities reserved to people that have formal music training. In our opinion this division is artificial and an obstacle to fulfill the musical potential we are born with. Music allows for self expression and the development of collective bonds. In fact, as there might be a “communicative musicality” in the way we learn to communicate with others (Malloch and Trevarthen, 2009) we believe there is a “collective musicality” instinct that seems to organize some of our collective behaviours (Rodrigues and Rodrigues, 2017). In “western cultures” or WEIRD (western, educated, industrialized, rich, developed) societies, to use the designation of Henrich et al. (2010), education and musical industry

have carved a division between passive listeners (the vast majority of people) and active music makers (a minority) and creators (an even smaller minority). With Pianoscópio we wanted to create additional opportunities for people to engage in the “experience of art” (Dewey, 1980) but we also wanted to open a door for musical sonorities and creative experiences that usually belong to a rather restricted group of “contemporary” or “experimental” musicians. The ideas of authors such as Paynter, Schaffer, Wishart, Lucier or Oliveros have been inspiring for several of our projects and teaching and Pianoscópio certainly reflects those influences (Paynter, 1992; Schaffer, 1986, 1994; Wishart, 1996; Lucier, 2012; Oliveros, 2005). The main reason to do so is not, however, to support the “cause” or the “future of contemporary music”: we simply believe that listening is a very important part of relating oneself with the world and with others and it is important to develop an aesthetic sense for “sound” as part of everyone's education, musical education included. In fact, very little “acculturation” to sound takes place in the process of music learning in conventional curricula, the emphasis being placed in music as pitch and duration. “Creating with sounds” opens another possibility to enter the world of music, it is a creative challenge in itself and we believe that creativity is an important part of human nature, a quality that needs to be developed by everyone in different manners. Making music creatively and collectively has immense rewards because it fulfills both the “need to create” and the “need to share time and space” with others. We wanted also to approach the idea of “experience of art” in a global, holistic, manner. In WEIRD societies, art became a fragmented territory with several artistic languages being regarded as independent, perhaps unrelated, realities. CMT's work, despite having a strong musical root, is an attempt to connect different aspects of artistic expression and Pianoscópio, exploring the boundaries of music, sound, installation, sculpture and even theatre, is a clear example of our vision of art as a syncretic experience. By dealing with such an iconic instrument as the piano, by “giving life” to pieces that were “dead” and “voice” to sounds that are usually unheard, by creating possibilities to approach not only music but also education and science, by creating opportunities not only for skilled musicians but also to children or disabled people, we are indeed pursuing our vision of ourselves as artists, researchers and educators whose aim is “tuning people, birds and flowers”.

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Direção Geral das Artes

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Tocar el piano: Propuesta de una metodología de práctica pianística

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Resumen: Desarrollar la habilidad de interpretar un instrumento como el piano implica atravesar necesariamente un paso imprescindible: la práctica instrumental. En la actualidad, el alumnado de enseñanzas de música dispone de un tiempo limitado de dedicación a su trabajo personal con el instrumento, por lo que la búsqueda de un sistema de estudio eficaz que permita optimizar y extraer el máximo rendimiento al tiempo y esfuerzo dedicados se convierte en un objetivo fundamental. Sin embargo, la realidad evidencia una carencia de planteamientos de estrategias de práctica, lo que merma los resultados y, por tanto, su eficacia. Estas líneas pretenden ofrecer al alumnado de piano de Enseñanzas Profesionales o equivalente una herramienta útil de cara a lograr un estudio eficaz, mediante el planteamiento de una propuesta de metodología de práctica pianística. Ésta se ha realizado a partir de un profundo estudio documental de investigaciones de carácter científico y publicaciones de índole pedagógico, así como de la propia experiencia docente. Todo ello fundamenta y avala dicha propuesta, que plantea un estudio consciente y reflexivo hacia la búsqueda de la máxima calidad interpretativa. El artículo se enmarca, por un lado, en el ámbito de la psicología cognitiva en la búsqueda de una práctica eficaz. Por otro, en la pedagogía de la música, concretamente la pedagogía del piano, proponiendo un planteamiento metodológico que incide en las estrategias de estudio, cuya particularidad residirá en la elección de estrategias de práctica pianística en base a objetivos predefinidos. A lo largo del texto, los estudiantes de Enseñanzas Profesionales de piano podrán encontrar una propuesta de utilidad en su día a día -extrapolables a su vez a otras especialidades instrumentales- y los profesores interesados en desarrollar todo el potencial de sus estudiantes y optimizar sus sesiones de estudio hallarán una guía útil para su práctica docente.

Palabras clave: Estudio Eficaz; Estrategias de Práctica Instrumental; Práctica Pianística; Estudio Consciente; Metacognición

Abstract: Developing the ability of interpreting an instrument such as the piano implies to necessarily go through an essential step - the actual instrumental practice. Nowadays, the students of musical education have a limited time to dedicate to their personal work with the instrument, therefore it becomes of paramount importance to pursue an efficient study method that allows them to optimize and extract their maximum performance according to the time and effort dedicated. However, reality shows a lack of approaches towards practical strategies, and it thus lessen the outcomes and therefore its effectiveness. These lines aim to provide the piano students of Vocational Education with a useful tool to achieve an effective study by proposing a methodology of a piano practice. This has been carried out from a wide desk study of scientific researches and publications of a pedagogical nature, and from the teaching experience itself as well. All this is a ground which endorses the abovementioned proposal, that outlines a conscious and reflective study towards the search for the highest interpretative quality. This review is framed, on the one hand, in the field of Cognitive Psychology and in the pursuit of an effective practice. On the other, in Music Pedagogy, specifically in Piano Pedagogy, and it proposes a methodological approach that influences the study strategies whose particularity will be in the choice of piano practice strategies based on predefined objectives. Throughout the text, the students of Piano Vocational Teachings will be able to encounter a useful proposal in their daily work - that can be extrapolated as well to other instrumental teachings. The teachers interested in developing all their students' potential and interested in optimizing their lectures will discover a useful guide to their teaching practice.

Keywords: Effective Study; Instrumental Practice Strategies; Piano Practice; Conscious Study; Metacognition

Tocar el piano es un acto complejo en el que se aúnan conocimientos, habilidades y capacidad expresiva, que requiere irremediabilmente de la práctica instrumental.

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Un estudiante de piano de cualquiera de los seis cursos de Enseñanzas Profesionales recibirá, por lo general, una clase semanal con su profesor. El resto de la semana recaerá sobre él la responsabilidad de su proceso de aprendizaje. Además, suele compaginar los estudios musicales con los obligatorios o postobligatorios, de modo que la alta carga lectiva le impedirá poder dedicar mucho tiempo a su práctica instrumental. Todo ello hace necesario un trabajo eficaz que permita alcanzar en el menor tiempo posible los mejores resultados. Este alumnado, por lo general, abarca un rango de edad entre los 12 y los 18 años, que se corresponde con la etapa de las operaciones formales, caracterizada por el empleo del pensamiento abstracto, la autorregulación o la capacidad de resolución de problemas. Sin embargo, pese a las citadas capacidades, en numerosas ocasiones el tiempo dedicado no otorga los resultados pretendidos, el esfuerzo invertido no es fructífero, lo que puede generar desánimo y desmotivación.

En este punto resulta indispensable la ayuda del profesor, quien, entre otras labores, debe mostrarle al alumno las estrategias de estudio y enseñarle a ser autónomo y optimizar sus sesiones de práctica para poder obtener el máximo rendimiento de ellas.

Investigaciones y consejos de pedagogos musicales han buscado, expresado y analizado diferentes características que conforman un estudio eficaz. Sin embargo, aún es un campo poco explorado y de poca repercusión en el ámbito de los conservatorios. La metodología que se presenta aquí consiste en una sistematización de la práctica pianística, enumerando y clasificando diferentes estrategias en función de los objetivos a alcanzar. Busca fomentar un estudio consciente, reflexivo y autocrítico hacia una interpretación de calidad.

Antecedentes

La interpretación musical es una actividad compleja que requiere el desarrollo de destrezas específicas (auditivas, de ejecución y de creación en tiempo real o diferido), que a su vez necesitan contenidos y actitudes propios de la praxis musical (Rusinek, 2004, citado en Ibeas, 2015, p. 150). Uno de los aspectos que le confiere mayor complejidad a la interpretación es el componente motriz de la ejecución. Aguado-Aguilar (2001, p. 378) afirma que mediante la práctica continuada se puede pasar de la fase inicial de control voluntario y deliberado de los movimientos, que en ese momento son imperfectos y con errores; hacia la fase final, donde se realiza una ejecución prácticamente automática del acto motor.

La práctica instrumental permite desarrollar y adquirir las habilidades necesarias para tocar un instrumento. Barry & Hallam (2002), citados en Tripana (2015, p. 38) definen la práctica instrumental como “el ensayo sistemático cuyo propósito es el aprendizaje de conocimientos”.

Pese a que la práctica resulte imprescindible, investigadores y pedagogos coinciden en que la eficacia de la misma dependerá de su calidad. Como explica Coso (2002, p. 19) “en demasiadas ocasiones las horas de estudio no se corresponden con los resultados obtenidos”. En otras palabras, “el mero hecho de estudiar no garantiza progresos” (García, 2015, p.35). Ibeas (2015, p.163) menciona a Ericsson (2006), quien expresa que estudios demuestran que la cantidad de experiencia no necesariamente revierte en una mejora de la ejecución. En la misma línea, Reid (2006, p. 127) señala que las horas de práctica acumuladas son prerequisite para el éxito musical, si bien su eficacia vendrá determinada por la calidad y la naturaleza de las actividades que se desarrollen.

Como Chiantore indica (2004, p. 568), “de poco sirven las horas de estudio si no están protagonizadas por un trabajo consciente y atento”. En palabras del pianista Neuhaus (2006, p. 17): “cuanta más sean la voluntad y atención puestas en este proceso, tanto

más espectaculares son los resultados”. Por tanto, para que la práctica logre alcanzar sus objetivos la atención será un requisito necesario, aspecto que aparecerá recurrentemente en diferentes investigaciones, si bien, con distintas denominaciones.

Reid (2006) emplea el término práctica productiva, una práctica mental consciente, en la que el músico plantea objetivos y elige los medios de cara a realizarlos. Otra denominación ampliamente empleada es el de práctica deliberada. Ericsson, Krampe & Tesch-Römer (1993) utilizan el término para referirse a las actividades diseñadas y encaminadas a mejorar el nivel de la interpretación, es decir, con una finalidad claramente definida. Chaffin (2002), citado en Tripiana (2015, p. 48), se refiere a la práctica deliberada como a una habilidad que está dirigida a la mejora, que se caracteriza por ser un trabajo duro que requiere una autoevaluación constante y que busca las mejores formas de hacer las distintas tareas.

Según Hallam (2001) la práctica eficaz es aquella orientada a economizar tiempo y esfuerzo, buscando alcanzar los objetivos en menos tiempo. Por su parte, Williamon (2004), citado por Tripiana (2015, p. 45), utiliza el concepto de práctica efectiva, señalando cinco factores interrelacionados: concentración, objetivos alcanzables, autoevaluación constante, empleo flexible de estrategias y plan expresivo global para tener en cuenta de cara a la toma de decisiones técnicas.

Principios y estructura de la metodología de práctica pianística

La metodología de práctica pianística que se presenta se vertebra a partir de tres cuestiones básicas que sirven como base para cada una de las fases del proceso de estudio individual:

- I. ¿Qué lograr?
- II. ¿Qué estrategia emplear para alcanzar el objetivo?
- III. ¿Es eficaz?

La propuesta se basa en un esquema que sirve como guion para ayudar a los alumnos de piano a conseguir que su práctica diaria sea eficiente (véase Figura 1).

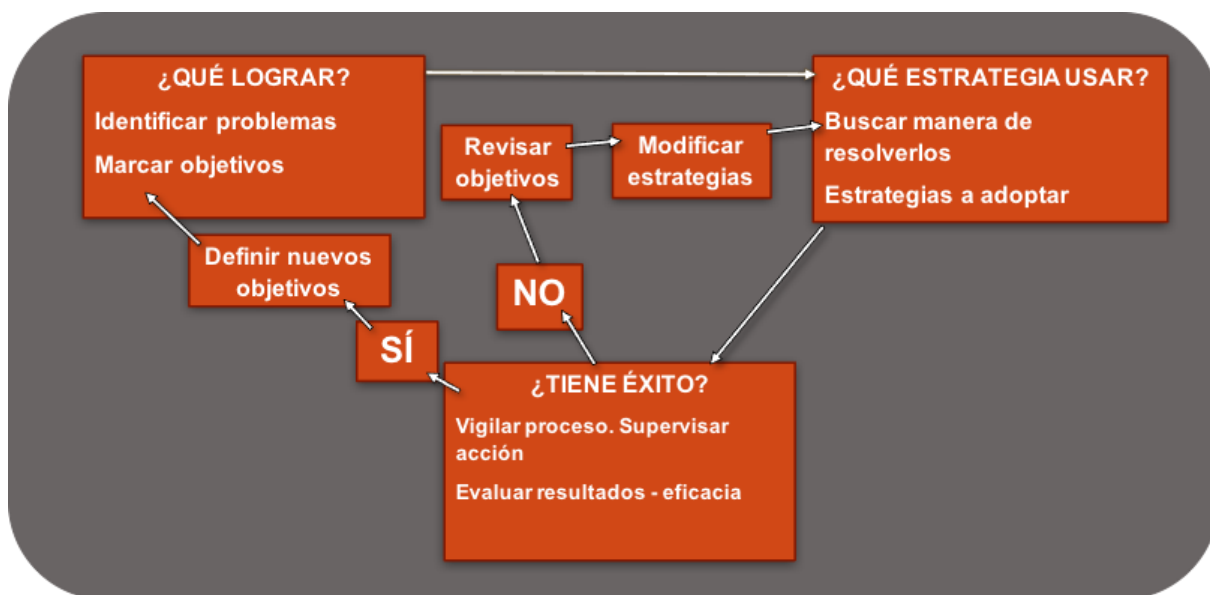


Figura 1. Diagrama con el proceso esquemático que sigue la propuesta metodológica planteada.

Como puede observarse en la Figura 1, se trata de un proceso circular. El punto de partida es la identificación de los problemas, la definición de los objetivos a conseguir.

A partir de ahí, en una segunda fase, se escoge entre un abanico de posibles estrategias aquella o aquellas más adecuadas a la finalidad marcada. A continuación, en la tercera fase, se realiza una monitorización constante y evaluación acerca de la utilidad y adecuación de las mismas al objetivo marcado. En caso de que se haya alcanzado el objetivo y, por tanto, haya tenido éxito el camino emprendido, se retornará al punto de inicio, donde se plantea un nuevo objetivo. En caso contrario, de no haber alcanzado el resultado buscado, se volverá al punto de inicio, replanteando el objetivo y revisando las estrategias a emplear.

Fundamentación de la propuesta

Selección de objetivos

La delimitación de los objetivos a alcanzar es un elemento necesario para lograr una práctica eficaz, aspecto en el que coinciden tanto los resultados de las investigaciones (Barry & Hallam, 2002; Barry & McArthur, 1994; Ericsson et al., 1993; Williamon, 2004), como los escritos pedagógicos (Coso, 2002; García, 2015; Reid, 2006).

La práctica será más eficaz si el músico tiene objetivos claros y factibles y elige los medios más apropiados para realizarlos (Reid, 2006). Locke & Bryan (1969) citados por García (2011, p. 103), resaltan que el estudio es más efectivo cuando está orientado a metas. En la misma línea, el pianista Coso (2002, p. 31) afirma que tener claro el objetivo del trabajo personal favorece en el estudiante el entusiasmo por el estudio, repercutiendo en la eficacia del mismo y en el progreso musical.

Asimismo, Ericsson et al. (1993) señalan que el establecimiento de objetivos de práctica bien definidos ayuda a la concentración, cuestión también expresada por Chiantore (2004, p. 568): "esa peculiar concentración que consiste en saber siempre, con total precisión, lo que se quiere".

Estrategias de práctica

Las estrategias de práctica instrumental tienen un carácter intencional, se dirigen a mejorar la interpretación, a la consecución del objetivo de aprendizaje (Beltrán, 1993, citado en Ibeas, 2015, p. 180; Schmeck, 1988; Schunk, 1991, citados por García, 2011, p. 91). Se caracterizan por ser deliberadas, planificadas y conscientemente empleadas en actividades, a pesar de que algunas pueden ser aprendidas hasta el punto de automatizarse (Beltrán, 2003, citado en García, 2011, p. 91; Schneider & Weinert, 1990, citados en García, 2011, p. 113).

Diversos investigadores y pedagogos del ámbito musical coinciden en que para alcanzar un estudio eficaz se requiere el conocimiento y el empleo de una amplia variedad de estrategias de práctica (Chaffin, 2002 citado en Tripiana, 2015, p. 48; Hallam, 2001; Reid, 2006; Williamon, 2004, citado en Tripiana, 2015, p. 45).

Habilidades metacognitivas y autoevaluación

Las habilidades metacognitivas desempeñan un papel fundamental durante la adquisición y el desarrollo de competencias musicales, ya que permiten al músico ser más eficaz durante sus sesiones de estudio (Hallam, 2001; Peral & Dublé, 2012). Nielsen (1999), citado en García (2014, p. 87), afirma que los músicos expertos muestran habilidades metacognitivas muy desarrolladas que incluyen elementos regulatorios que engloban la planificación, monitorización y evaluación.

La autoevaluación se encuentra estrechamente relacionada con dichas habilidades metacognitivas. La realización de autoevaluaciones constantes durante el proceso de práctica musical es señalada por numerosos autores como elemento determinante en

la eficacia de la misma (Chaffin, 2002 citado en Tripijana, 2015 p. 48; García, 2015; Williamon, 2004, citado en Tripijana, 2015, p. 45).

La autoevaluación y retroalimentación o feedback constituyen una guía a la hora de valorar la adecuación de la estrategia al objetivo pretendido, los resultados de la misma y su adecuación o no a las aspiraciones del objetivo. La retroalimentación sobre el desarrollo de la tarea y los resultados de ésta permiten las labores de control y supervisión de la misma (Ericsson et al., 1993). Por su parte, Barry & Hallam (2002), citados en Tripijana (2015, p.70), evidencian el estudio y análisis de los resultados como una de las acciones que favorecen la práctica eficaz.

Desarrollo de la propuesta de metodología de práctica pianística

Fase I: ¿Qué lograr?

El punto de partida es la reflexión que permitirá delimitar los objetivos. Éstos pueden establecerse tanto a largo como a medio o corto plazo, desde la finalidad última del proceso de estudio de una obra a interpretar (interpretación en público, realización de un examen, etc.), hasta la más directa y evidente tras una breve sesión de práctica.

De cara a poder plantear un guion esquemático y válido en las diferentes fases del proceso de estudio y con vista a que contenga la intención que se pretende perseguir, los objetivos que se plantean son genéricos. Consisten en una simplificación general de posibles objetivos más elaborados, los cuales, al meditar acerca de la intención final, pueden quedar englobados en los que se exponen a continuación:

1. Lectura: captación de todos los elementos contenidos en la partitura y proceso de materialización al piano.
2. Técnica: componentes de carácter físico que intervienen en el desarrollo de la acción motriz para materializar la traducción sonora de lo procesado en la lectura. Constituye la “forma” física de la realización del mensaje.
3. Interpretación-Expresión: Realización de los aspectos que otorgan sentido musical al texto. Constituye el “contenido” del mensaje. Como el pianista Neuhaus expresa: “para hablar y ser escuchado, no solamente es necesario saber hablar, sino sobre todo y principalmente tener algo que decir” (2006, p.18).
4. Pedal: empleo de los pedales como parte del proceso de materialización en sonido de lo contenido en la partitura y elemento de ayuda dentro del componente expresivo. Se ha establecido aquí como objetivo independiente dada su especial relevancia en la interpretación pianística, a pesar de tratarse de un elemento rodeado de cierta controversia en el ámbito pianístico a la hora de clasificarlo, entendiéndolo unos como un elemento de la técnica pianística, y otros como un aspecto de la parte expresiva de la interpretación.
5. Memoria: proceso por el que se alcanza una interpretación expresiva y fiel al texto sin necesidad de disponer de la partitura durante la ejecución.
6. Preparación para interpretación pública: proceso por el que se busca mantener una interpretación ante el público expresiva y con un nivel de calidad similar al alcanzado durante las sesiones de práctica individual.

Fase II: ¿Qué estrategia usar?

En esta segunda fase, el estudiante ha de seleccionar una o varias estrategias de práctica de entre las que se proponen, con la finalidad de alcanzar el objetivo inicialmente marcado. Para la elección de las estrategias que aquí se presentan se ha llevado a cabo un profundo estudio bibliográfico de investigaciones y escritos de carácter pedagógico donde se abordaran diferentes estrategias de práctica, además de la propia experiencia docente. Algunas aparecen repetidas en diferentes objetivos, matizando su aplicación para orientarlo a la meta concreta en cada momento. Además,

se muestran numerosas estrategias para cada uno de los objetivos debido, por un lado, a que son complementarias entre sí y, por otro, a que resultarán más efectivas unas u otras en función de la fase del proceso de estudio en que se encuentre la obra.

A continuación, se irán exponiendo cada una de las estrategias de práctica seleccionadas para alcanzar cada uno de los objetivos marcados en la Fase I.

1. Lectura:

a. Lectura precisa. Estudio y verificación de todos los componentes gráficos recogidos en la partitura: tonalidad, claves, compás, altura y ritmo, armadura y alteraciones accidentales, así como de todas las indicaciones complementarias (dinámica, fraseo, articulación, agógica, etc.).

b. Digitación: Trabajo orientado a la búsqueda de la digitación más apropiada en función de las características tanto del repertorio a trabajar, como del estudiante que lo interpreta. La digitación puede aparecer marcada en la propia partitura (ya sea por el propio compositor o por la edición de la partitura de trabajo), o bien debe plantearla el intérprete. En el primer caso, debe llevar a cabo una realización atenta para comprobar si resulta adecuada o no a su propia fisionomía. En el segundo, el estudiante deberá investigar diferentes posibilidades.

c. Manos separadas. Trabajo de cada mano por separado para restar complejidad y que la atención pueda dirigirse exclusivamente hacia la verificación de la correcta realización de la lectura de una única mano. Resulta muy útil en las primeras aproximaciones a un nuevo repertorio para evitar cometer errores que queden afianzados, así como también para encontrar la localización de un problema cuando aparecen deficiencias en la ejecución. Esta estrategia puede emplearse junto a otras para ayudar a alcanzar por manos separadas diferentes objetivos relacionados con la lectura, como por ejemplo digitación-manos separadas o práctica lenta-manos separadas.

d. Escucha atenta. Oído concentrado en la verificación de la correcta realización de los elementos gráficos contenidos en la partitura.

e. Práctica con concentración. Práctica donde la atención consciente se dirige hacia todo lo concerniente a la realización de lo contenido en la partitura, desde el aspecto fisiológico hasta el plano del sonido, evitando que la mente divague en otras cuestiones mientras se practica o interpreta.

f. Práctica lenta. Realización al piano de las indicaciones de la partitura a una velocidad tan lenta como sea necesario para que la atención pueda dirigirse hacia la verificación de la correcta realización de todos los elementos. En función del nivel del alumno y del momento del proceso de trabajo con el repertorio en el que se encuentre dicha velocidad puede ir variando hasta llegar a un tempo muy cercano a la velocidad final.

g. Escuchar otras interpretaciones. Estrategia dirigida a conseguir una imagen general de la obra musical que se trabaja. Especialmente interesante en las primeras tomas de contacto de un estudiante con una pieza nueva, ya que le ofrece la referencia de una versión acabada de la misma y, en alumnos de menor nivel, es una ayuda a la hora de crear una imagen mental del sonido.

h. Interpretación mental. Ejercitación en la imaginación tanto a nivel sonoro, a través de la imagen sonora mental de lo que se pretende conseguir, como a nivel físico, mediante las sensaciones internas en los componentes físicos involucrados al imaginar la posible realización al piano.

i. Cantar la línea melódica. Tarea que puede resultar útil de cara a ayudar a la visualización mental del sonido en una lectura teórica de la partitura (fuera del piano), además de ofrecer una guía previa a la posterior ejecución al piano del fragmento a leer, que sirve de referencia para evaluar si es correcta o no dicha realización.

2. Técnica

a. Trabajo por fragmentos. Consiste en dividir la obra en secciones más pequeñas de manera que la complejidad quede reducida permitiendo trabajarla aisladamente para su

superación. El proceso de delimitación en fragmentos ha de seguir la lógica del sentido musical, de tal modo que, además de reducir el tamaño del objeto a trabajar, éste resulte significativo por contener sentido por sí mismo. El tamaño de las secciones puede variar en función de la fase de estudio en la que se encuentre. Por lo general, en una fase inicial son más pequeñas. En la medida en que se van solucionando los diferentes problemas que contiene se aumenta su tamaño progresivamente.

b. Manos separadas. En este caso, esta estrategia se dirigirá a la verificación de la correcta realización técnica de cada mano: elementos físicos que intervienen, movimientos, eliminación de tensiones innecesarias, etc.

c. Práctica lenta. En este objetivo, esta práctica dirigirá la atención hacia la verificación de la correcta realización técnica: componentes físicos involucrados en la acción, movimientos, gesto pianístico...

d. Metrónomo. Empleo del metrónomo como herramienta de ayuda a la hora de mantener la regularidad de un pulso constante. En ocasiones la causa de algunos problemas técnicos viene derivada de una precipitación en la realización, en un pulso irregular. Esta estrategia puede combinarse con la realización de otras, como por ejemplo, metrónomo-trabajo lento, para no perder la referencia de un pulso estable.

e. Adecuación postural-corporal. Trabajo orientado a la supervisión de una correcta utilización corporal en la interpretación en base a los requerimientos de la música, buscando la economía de movimientos, evitando gestos y tensiones innecesarios.

f. Digitación.

g. Práctica con concentración. Práctica donde la atención consciente se dirige hacia la correcta realización física de los requerimientos de la partitura, evitando que la mente divague en otras cuestiones mientras se practica o interpreta.

h. Coordinación e igualdad. Búsqueda de la precisión y realización bien ajustada entre las diferentes manos y voces, mediante el equilibrio y la naturalidad de los movimientos que intervienen en la ejecución.

i. Velocidad. Trabajo dirigido al incremento progresivo del tempo, manteniendo la atención en cada uno de los aspectos trabajados y respetando la economía de movimientos alcanzada.

3. Interpretación

a. Indicaciones complementarias. Esta estrategia, aunque resulte muy cercana a la lectura, en este contexto de abordar el contenido interpretativo se orienta hacia la correcta realización del tipo de indicaciones más estrechamente relacionadas con conferir significado al mensaje musical, tales como las indicaciones de dinámica, agógica o carácter.

b. Trabajo por fragmentos. En este contexto de objetivo, cobra particular relevancia el proceso de delimitación en fragmentos siguiendo la lógica musical y respetando el sentido musical.

c. Análisis armónico y formal. Estudio de las características formales, armónicas y estructurales de la obra de cara a una comprensión más profunda y su utilización como base para la toma de decisiones de índole expresivo.

d. Análisis estético-estilístico. Estudio de las características del período estético en el que se enmarca la obra, las características estéticas contenidas en la composición, así como de las particularidades estilísticas y las convenciones interpretativas pertinentes.

e. Imágenes y palabras. Empleo de imágenes, palabras y/o metáforas, bien a través de anotaciones en la partitura, bien mediante visualizaciones mentales, que sirvan de ayuda a la hora de identificarse con el contenido emocional y realizar su traducción sonora. Algunos ejemplos pueden ser: "luz", "luminoso", "como un rayo de luz", "amanecer".

f. Realización de un programa extramusical. Estrategia especialmente útil para alumnos que tengan menos desarrolladas las capacidades expresivas. Invención de una historia, cuento o programa extramusical que siga el plan expresivo de la obra y resulte un fácil recordatorio del contenido expresivo durante la interpretación.

g. Interpretación completa. Ejecución ininterrumpida de principio a fin, manteniendo la continuidad entre las diferentes secciones trabajadas, la cohesión y el sentido musical. Esta estrategia resulta útil, además, para mostrar los puntos donde existen debilidades o deficiencias.

h. Escuchar otras interpretaciones. En este contexto, escuchar versiones a cargo de diferentes pianistas no pretende ser una imitación de un modelo, sino que trata de resultar una ayuda para familiarizarse con diferentes recursos expresivos.

i. Metrónomo. En este objetivo, puede ser una ayuda de cara a ayudar en la regularidad de un pulso constante (en función del repertorio), a la adquisición progresiva de velocidad o para interiorizar un tempo concreto.

j. Práctica con concentración. En este caso, la atención consciente se dirige hacia la correcta realización expresiva y del sentido musical de la obra, evitando que la mente divague mientras se practica o interpreta.

k. Escucha atenta.

l. Interpretación mental. Ejercitación en la imaginación. De cara al apartado interpretativo, trabajo a nivel sonoro (imagen sonora mental de lo que se pretende conseguir) y expresivo, sin las limitaciones que la complejidad del componente motriz de la ejecución supone.

4. Pedal

En este objetivo se incluyen estrategias ya expuestas, si bien estarán dirigidas a la correcta realización de la pedalización (pedal de resonancia, pedal una corda y pedal central) y su efectiva coordinación con el resto de elementos de la interpretación.

a. Lectura precisa.

b. Trabajo por fragmentos.

c. Escucha atenta.

d. Análisis armónico-formal como base para la toma de decisiones de cara a una pedalización coherente con la obra y su contenido musical.

e. Análisis estético-estilístico, incluyendo las convenciones interpretativas relativas a la pedalización.

5. Memoria

Dada la complejidad de este objetivo debido a que intervienen numerosas y heterogéneas variables, las estrategias que aquí se presentan se han clasificado, a su vez, en función de los diferentes tipos de memoria que según Barbacci (1965), citado en Peral (2006, p. 34), intervienen en la memorización musical.

Memoria muscular y táctil: memoria que automatiza los movimientos de la ejecución permitiendo dirigir la atención hacia otros parámetros de la interpretación

a. Repetición, de memoria. A pesar de no ser una estrategia por sí misma, ya que la mera repetición no garantiza alcanzar los resultados pretendidos, acompañada de atención resulta un trabajo necesario en la memorización muscular.

b. Interpretación completa de memoria. Esta estrategia resulta útil, además, para mostrar los puntos donde existen debilidades o deficiencias en la memorización.

c. Atención al presente, de memoria. Interpretación de memoria focalizando la atención en el momento presente. Una de las principales causas de amnesias en las ejecuciones de memoria es la anticipación a un punto concreto. Ello genera una puntual falta de concentración en lo que está ocurriendo en el mismo instante, la divagación al cuestionarse acerca de lo que va a venir o a enviarse auto-mensajes poco motivadores si ante tal pregunta no surgen respuestas (Peral, 2006). La solución es la práctica que focaliza la atención únicamente a lo que ocurre en cada momento.

Memoria auditiva: su labor fundamental es ser el juez encargado de evaluar la calidad de cada uno de los componentes de la interpretación.

a. Práctica con concentración, de memoria.

- b. Interpretación mental de memoria.
- c. Escuchar otras interpretaciones. Estrategia dirigida a conseguir una imagen general de la obra musical que se trabaja y afianzarla en la memoria.

Memoria visual: retiene todo lo captado a través de la vista, desde la memoria gráfica de la partitura, hasta la memorización de las posiciones o de la propia orografía del instrumento.

- a. Lectura precisa. En este contexto, dirigida a retener, asimilar y afianzar los diferentes aspectos en la memoria visual.

Memoria nominal: es la memoria que retiene el nombre de cada nota y lo dicta mentalmente según se toca. La memoria nominal resulta especialmente interesante como ayuda complementaria en ciertos puntos donde, por diferentes circunstancias, otras memorias pueden tener problemas.

- a. Lectura precisa. Trabajo minucioso de lectura con la partitura, solfeando mentalmente el nombre de cada una de las líneas a interpretar.
- b. Interpretación mental sin partitura, imaginando el sonido idealizado de la obra, con el nombre de las notas.

Memoria rítmica: encargada de memorizar los ritmos, patrones rítmicos y movimientos rítmicos. Se encuentra íntimamente ligada a las memorias anteriores, por lo que las estrategias que se proponen son comunes:

- a. Lectura precisa.
- b. Interpretación mental sin partitura.

Memoria analítica: es la memoria más intelectual que interviene en la memoria musical. Se encarga de retener toda la información relativa a estructura, tonalidades, armonía, etc. Es una memoria muy valiosa cuando durante la interpretación sobrevienen dudas o, incluso, lapsus de memoria que hacen detenerse al automatismo muscular.

- a. Análisis armónico-formal.
- b. Análisis estético-estilístico.
- c. Trabajo por fragmentos, de modo que se pueda, de memoria, lograr comenzar de desde diferentes puntos sin necesidad de tocar lo inmediatamente anterior (evitando el automatismo muscular).

Memoria emotiva: aquella que retiene el plan expresivo e interpretativo.

- a. Interpretación completa.
- b. Repetición, de memoria (acompañada de atención).
- c. Realización de un programa extramusical.

6. Preparación para la Interpretación en público

- a. Interpretación completa, a modo de entrenamiento para ejercitar la ejecución tal como se va a presentar ante el público.
- b. Atención al presente.
- c. Práctica con concentración. La concentración puede entrenarse. Si el estudiante en su rutina de trabajo diario tiene desarrollado el hábito de concentrarse en lo que está tocando le resultará menos complicado mantener esa concentración al tocar en público.
- d. Mensajes de auto-motivación. Consiste en auto-dirigirse pensamientos positivos durante la interpretación que generen confianza, especialmente cuando acuden a la mente dudas acerca de la capacidad, pensamientos catastróficos u otros mensajes que interfieran negativamente.
- e. Visualización de la interpretación en público. En el momento de practicar, se trata de imaginar mentalmente con el mayor realismo posible la situación concreta en la que se tocará ante el público (la sala, el escenario, el público, etc.). Inmediatamente, se

percibirán algunos de los síntomas habituales de dichas situaciones, como respiración acelerada, sudor y temblor de manos o sequedad de boca. Consiste en buscar reducir al mínimo los síntomas en ese momento, utilizando alguna de las estrategias que se exponen en este bloque. Se trata, pues, de una estrategia que actúa combinadamente con otras.

f. Respiración. Busca ser consciente de la propia respiración. Consiste en realizar respiraciones profundas, las cuales, además, ayudarán a eliminar tensiones musculares innecesarias.

g. Aproximación progresiva. Una manera de conseguir afrontar con éxito una interpretación en público sin que el miedo escénico suponga una merma en las capacidades personales habituales es la aproximación paulatina a la situación de estrés. Dependiendo de lo que a cada individuo le genere mayor ansiedad, consiste en elaborar una lista en la que se refleje en primer término lo que menos estrés genere y finalice en último término con la interpretación en público que se prepara. Por ejemplo, en el primer punto podría plasmarse tocar solo en casa. A continuación, tocar delante del profesor, seguido de tocar ante familiares o compañeros, etc. Se trata de afrontar cada uno de los puntos solventando con éxito la situación mediante el empleo de las estrategias incluidas en este apartado, para llegar progresivamente al concierto, preparando expresamente este aspecto escénico.

Fase III: ¿Tiene éxito?

En la última fase se verifica si el camino emprendido lleva al punto deseado. Trata de valorar la eficacia de las estrategias abordadas en función de si se ha alcanzado el objetivo marcado o no. En caso afirmativo se considera que ha habido éxito. En caso negativo, se volvería a revisar el proceso desde la primera fase, en una redefinición del objetivo marcado y, especialmente, una nueva consideración de las estrategias a emplear.

La vía principal por la que el estudiante lleva a cabo la autoevaluación es el oído. Un oído atento y entrenado, concentrado en percibir cada uno de los parámetros trabajados. En los niveles iniciales esta escucha puede resultar dificultosa, pues los estudiantes tienden a centrar su atención, por su complejidad, en el aspecto motriz de la ejecución. Grabar su práctica (grabación de audio o grabación audiovisual) puede ser una herramienta útil en estos casos.

Conclusiones

En un momento en que el alumnado de conservatorio dispone de un tiempo limitado para dedicar al estudio personal, resulta necesaria una práctica bien enfocada que optimice el tiempo y esfuerzo dedicados, mediante un estudio consciente y reflexivo.

Delimitar unos objetivos claros supone el primer paso hacia un estudio eficaz. Dado que no existe una estrategia única para cada fin, ni útil en todos los casos y para todos los intérpretes, sino que dependen de la persona, el momento y la tarea, conocer y disponer de un abanico de estrategias de práctica variadas y seleccionadas en función de los objetivos a alcanzar incrementa las opciones de desarrollar un estudio eficaz. Por último, mantener un control y evaluación constante del proceso y los resultados favorece alcanzar la máxima calidad en la interpretación.

Asimismo, el profesor de instrumento resulta una figura fundamental para el fomento de la autonomía del estudiante. Será clave a la hora de incentivar el papel activo que éste ha de adoptar en su proceso de aprendizaje, debe favorecer su motivación y ayudarle a tomar conciencia de la importancia de seleccionar las estrategias de práctica que le permita lograr los resultados perseguidos. En definitiva, será un guía en el largo recorrido hacia la interpretación de la música, la cual, tal como expone Rink (2006, p.

78): “trasciende el análisis y cualquier otro intento de comprenderla. Proyectar la música es lo más importante, y todo lo demás no son sino medios para este fin”.

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